

HOW TO TEACH A FOREIGN LANGUAGE

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TRANSLATED FROM THE DANISH ORIGINAL BY

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"This was sometime a paradox, but now the time
gives it prooffe."—Hamlet.

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PREFACE

WHEN, in accordance with a wish expressed by English and American friends, I determined to have my *Sprog-undervisning* translated into English, I found it difficult to decide what to retain and what to leave out of the original. So much of what I had written appeared to me to apply more or less exclusively to Danish schools and Danish methods, and I had too little personal experience of the practice of English teachers or of English school-books to be quite sure of the advisability in each case of including or excluding this or that remark. I have, however, made my choice to the best of my ability, and if some parts of my criticism are not altogether applicable to English methods, I hope I may be excused on the plea that what is now the really important thing is less the destruction of bad old methods than a positive indication of the new ways to be followed if we are to have thoroughly efficient teaching in modern languages.

OTTO JESPERSEN.

GENTOFTE,

Near COPENHAGEN.

I

ABOUT twenty years ago, when I began to be interested in a reformation of the teaching of modern languages, there were not, as there are now, numerous books and articles on the subject, but merely scattered hints, especially in the works of Sweet and Storm. It was not long, however, before the movement found itself well under headway, especially in Germany. In Scandinavia it began at the appearance of the adaptation which I had made of Felix Franke's capital little pamphlet, "*Die praktische spracherlernung auf grund der psychologie und der physiologie der sprache.*" At just about the same time, Western in Norway and Lundell in Sweden came forward with similar ideas, and at the Philological Congress in Stockholm in 1886 we three struck a blow for reform. We founded a society, of course, and we gave it the name *Quousque tandem* (which for the benefit of those not acquainted with Latin may be rendered "Cannot we soon put an end to this?"), that Ciceronian flourish with which Viëtor had shortly before heralded his powerful little pamphlet, "*Der sprachunterricht muss umkehren.*" Our Scandinavian society published some small pamphlets, and for a time even a little quarterly paper. But the movement soon reached that second and more important stage when the

teachers began to put the reform into practice and when the editors of school-books began to give it more and more consideration, until at present it may be said that the reformed method is well on the way to permanent favour, at least as far as younger teachers have anything to say in the matter.

What is the method, then, that I allude to? Well, if the question means, what is it called, I find myself in some embarrassment, for the method resembles other pet children in this respect, that it has many names. Though none of these are quite adequate, yet if I mention them all, I can perhaps give a little preliminary notion of what the matter is all about. The method is by some called the "new" or "newer"; in England often "*die neuere richtung*"; by others the "reform-method," again the "natural," the "rational," the "correct," or "sensible" (why not praise one's wares as all dealers do in their advertisements?); the "direct" comes a little nearer, the "phonetical" indicates something of its character, but not nearly enough, likewise the "phonetical transcription method," for phonetics and phonetical transcription is not all; the "imitative" again emphasizes another point; the "analytical" (as contrasted with the constructive) could perhaps also be applied to other methods; the "concrete" calls attention to something essential, but so does the German "*anschauungsmethode*" too; "the conversation-method" reminds us perhaps too much of Berlitz schools; words with "anti," like the "anti-classical," "antigrammatical," or "antitranslation" method, are clumsy and stupidly negative—so there is nothing left for us but to give up the attempt to find a name, and

recognize that this difficulty is due to the fact that it is not one thing, but many things that we have to reform, and that is of course the reason why the reformers themselves fall into so many sub-parties: the one lays all the stress on one point, the other on another point. However, there is certainly enough to do for any one who wants to get better results out of the teaching of foreign languages than have hitherto been the rule.

It also speaks much in favour of the reform that it is impossible to name the "new" method after some founder, just as in olden days we had Lancaster's, Hamilton's, Jacotot's methods; later, Robertson's, Ollendorff's, Ahn's, Toussaint-Langenscheidt's, Plötz's, Listov's methods, and as we of later years have Berlitz's and Gouin's methods for the teaching of foreign languages. If in old Norse mythology, the god Heimdall had nine mothers, our reform method has at least seven wise fathers. In this respect it differs essentially from all the methods just mentioned: each one of them is named after a single man, and he in return is as a rule only remembered as the originator of his method. Our method, on the other hand, owes its origin to men who, for other reasons, may claim a place among the most eminent linguistic scholars of the last decades (Sweet, Storm, Sievers, Sayce, Lundell, and others), and the ideas which they have conceived have been adopted and applied to life with many practical innovations and changes by a large number of educators and schoolmasters (I may mention almost at random Klinghardt, Walter, Kühn, Dörr, Quiehl, Rossmann, Wendt, Widgery, Western, Brekke); on the boundary between both groups stand

especially Viëtor and Paul Passy. That shows that it is not with theoretical sophistries that we have to do ; it is not the whim of one man, but the sum of all the best linguistical and pedagogical ideas of our times, which, coming from many different sources, have found each other, and have made a beautiful alliance for the purpose of overturning the old routine. Modern languages, which were formerly treated like Cinderella in our schools and universities, begin to feel of age, and want to have a word to say, because they cannot put up with various arrangements which may have been more or less satisfactory for the classical languages, but do not suit modern languages at all. These want to be treated as *living*, and the method of teaching them must be as elastic and adaptable as life is restless and variable.

What is the *object* in the teaching of modern languages ? Well, why have we our native tongue ? Certainly in order to get the most out of a life lived in a community of our fellow-countrymen, in order to exchange thoughts, feelings and wishes with them, both by receiving something of their psychical contents and by communicating to them something of what dwells in us. Language is not an end in itself, just as little as railway tracks ; it is a way of connection between souls, a means of communication. And it is not even the only one ; expression of countenance, gesture, etc., yes, even a forcible box on the ear can tell me what is taking place in the mind of one of my fellow-creatures. But language is the most complete, the richest, the best means of communication ; it bridges the psychical chasm between individuals in manifold cases when they otherwise would

wander about isolated and cut off from all intelligent sympathy.

The purpose in learning foreign languages, then, must be in order to get a way of communication with places which our native tongue cannot reach, for there too may be persons with whom I, for some reason or other, desire to exchange thoughts, or at least from whom I wish to receive thoughts. And herein really lies already the answer to the question: which languages shall we give the preference? Compare the advantage of being able to talk with the inhabitants of the Fiji Islands in their own language with the advantage of being conversant with French or German. If all that we desire or all that we can ever hope to attain in any one language is to receive thoughts, to acquaint ourselves with the works of foreign authors, while we ourselves neither expect nor wish to be able to impart our own thoughts in it, it is always a question if it is not better to use translations than to learn the language itself, especially in the case of the dead languages. A translation is, to be sure, no perfect substitute for the original, but on the other hand one has to know the foreign language pretty well in order to get more out of the original than out of the translation. Then how does the balance stand between the debit-side—the work of learning the language—and the credit-side—the extra profit thus to be got from the authors' works? It is of course a question which must be decided separately for every individual case, and there are many circumstances which may have to be considered; but most people will not lose anything if they read Tolstoi or Omar Khayyám in English.

The objection may be raised that there are also other reasons for learning foreign languages. A student of comparative philology, for instance, studies languages for their own sake, without caring if they can serve him as a means of learning anything that he did not know before, or that he could learn much more conveniently in some other way; he may often be very much interested in languages which have no literature at all, or which are spoken by peoples with whom he never comes into contact. But this study, which may be compared to the study of other means of communication for their own sake, locomotive-construction, railway signal-service, etc.—only that it is probably much more interesting—is clearly a special study, which has nothing to do with the reasons why people generally learn languages. Although it undoubtedly is an advantage for every educated person to know something about the life of language, yet I think it will suffice for me merely to touch upon the theoretical study of languages here and there in the following pages so much the more as it is never with this end in view that any language is placed on the school programme.

Neither were Latin and Greek introduced into our schools for the sake of training the pupils in logic, no matter how much it may occasionally be insisted upon that exactly this is their real value. But it is not necessary to waste many words on this matter, especially since all competent classical scholars—also those who insist upon a privileged position for the classical languages in our schools—have long ago given up as unscholarly the idea that the Latin (or Greek) language should be more logical in construction than, for

instance, French or English. And there is no doubt much truth in what Robert Browning says: "Learning Greek teaches Greek, and nothing else; certainly not common sense, if that have failed to precede the teaching!"¹

But on the other hand it must not be overlooked that everything which is learned with a sensible end in view, and according to a sensible method, tends in itself more or less directly to develop valuable faculties, and that especially the teaching of languages, in addition to the actual results which it gives through the contents of what one reads in foreign languages, is an excellent means of training such important faculties as—

the faculty of observing (of observing correctly, of observing independently),

the faculty of classifying under different points of view that which has been observed,

the faculty of deducing general laws from the material collected by observation,

the faculty of drawing conclusions and applying them to other cases than the ones hitherto met with,

—all, of course, faculties that are nearly related—also

the ability to read in general, to read intelligently, and with reflection.

In the construction of our method of teaching, especially if it is to be used in schools, we must also take these things into consideration. Any instruction in languages which merely consisted in a parrot-like repetition of the words of the teacher or the book, if indeed such a method is con-

¹ Preface to his translation of the *Agamemnon* of Æschylus.

ceivable, would not be in place in our schools, and besides no one, so far as I know, has ever tried to introduce such a pure parrot method there.

The teacher must make the pupils feel interested in the subject; they must have a vivid conception of the reward that their work will bring them, so that it will seem worth while for them to exert themselves. They must feel that their instruction in languages gives them a key, and that there are plenty of treasures that it will open for them; they must see that the literature to which they have gained access contains numerous works which also have messages for them; and they must, to so great an extent as possible in the course of the instruction in a certain language, also have got an interest in the land and people concerned, so that they themselves will make an effort to extend their knowledge about these things. There is thus laid a good foundation for their whole life—and the saying “*non scholæ sed vitæ*” ought not to be interpreted, as too many (especially parents) do: learn not for the school, but in order to pass a good examination, so that you may prosper in life, and by virtue of your examination get a good position. The school ought to equip its youth in the very best manner for life, and the teacher ought not out of consideration for examination requirements to neglect or hinder anything which otherwise is good. A word about examinations later; here I simply want to warn the teacher against troubling the examination until the examination troubles him. Many of the things which I have to recommend in the following pages, I have time and again heard teachers recognize as really sensible, but they are only afraid of them

on account of the examination for which they have to prepare their pupils. The answer to that is, teach in the right way, then there will be life and love in it all, and when the examination comes your pupils will know more than if your teaching from the very beginning had been fettered by examination requirements. The pupils really learn most when they continually have a feeling that it is all something useful and valuable, and that it is not too far elevated above that actual life which they either know or are beginning to get some notion of.

We learn languages, then (our native tongue as well as others), so as to be enabled to get sensible first-hand communications about the thoughts of others, and so as to have for ourselves too (if possible) a means of making others partakers of our own thoughts; and if we consider what kind of communications we may be more likely to get through a foreign language than through our own, the highest purpose in the teaching of languages may perhaps be said to be the access to the best thoughts and institutions of a foreign nation, its literature, culture—in short, the spirit of the nation in the widest sense of the word. But at the same time we must remember that we cannot reach the goal with one bound, and that there are many other things on the way which are also worth taking in. We do not learn our native tongue merely so as to be able to read Shakespeare and Browning, and neither do we learn it for the sake of giving orders to the shoemaker or making out the washerwoman's bill. So likewise in the case of foreign languages, we ought not exclusively to soar above the earth, nor on the other hand exclusively to grovel on

the ground; between those two spheres there are large fields in manifold shades where it might be of great value for us to stand in direct communication with other nations.

II

WE may already from what has been said draw some conclusions as to the method which we ought to use. We ought to learn a language through sensible communications; there must be (and this as far as possible from the very first day) a certain connection in the thoughts communicated in the new language. Disconnected words are but stones for bread; one cannot say anything sensible with mere lists of words. Indeed not even disconnected sentences ought to be used, at all events, not in such a manner and to such an extent as in most books according to the old method. For there is generally just as little connexion between them as there would be in a newspaper if the same line were read all the way across from column to column. I shall take a few specimens at random from a French reader that is much used: "My aunt is my mother's friend. My dear friend, you are speaking too rapidly. That is a good book. We are too old. This gentleman is quite sad. The boy has drowned many dogs." When people say that instruction in languages ought to be a kind of mental gymnastics, I do not know if one of the things they have in mind is such sudden and violent leaps from one range of ideas to another.

In another French schoolbook we find : " Nous sommes à Paris, vous êtes à Londres. Louise et Amélie, où êtes-vous? Nous avons trouvé la lettre sur la table. Avez-vous pris le livre? Avons-nous été à Berlin? Amélie, vous êtes triste. Louis, avez-vous vu Philippe? Sommes-nous à Londres?"

The speakers seem to have a strange sense of locality. First, they say that they themselves are in Paris, but the one (the ones?) that they are speaking with are in London (conversation by telephone?); then they cannot remember if they themselves have been in Berlin; and at last they ask if they themselves are in London. Unfortunately, they get no answer, for the next sentence is, "Pierre, vous avez pris la canne."

Or take some of the books which are supposed to help Danes learn English. They are no better. In one (which appeared in 1889) we find : "The joiner has made this chair. What a fine sunshine! For whom do you make this bed? Which of you will have this box? I should like to have it. Of whom have you got this cake? I am very fond of cakes. I have borrowed a great deal of books from a public library."

From a "practical" primer in English, which appeared in its second edition in 1893, I take the following specimens : "Are the king's horses very old? No; but the duke's carriage is old. Is it older than your friend's? . . . Has the nobleman told you the news? No, sir; but the lady has told me the news about the business and the wedding. Why do you not give the negro a house? No, sir; but I can tell you that the German has given each of

the negroes a pretty little house. Has the lady a knife? Yes, the lady has two knives. Why do you not give the ladies the German's keys to the church? The noblemen have the German's keys."

I could give you almost any number of that kind of specimens. The ones I have chosen are not even of the very worst type, since there is (some sort of) meaning in each sentence by itself. But what shall we say when, in a German reader, to the question *Wo seid ihr?* we find the answer, *Wir sind nicht hier!* The author of that book also seems to have had a very vivid imagination when it came to the use of pluperfects. "Your book had not been large. Had you been sensible? Your horse had been old." We ask ourselves in surprise, when did this wonderful horse then cease to be old? But that kind of material information is not given in the book; it stops at the sphinx-like remark: *Dein Pferd war alt gewesen.* Could it really have been that kind of schoolbooks that the Danish writer, Søren Kierkegaard, alluded to when he wrote that language had been given to man, not in order to conceal his thoughts, as Talleyrand asserted, but in order to conceal the fact that he had no thoughts?

Now it must immediately be admitted that there may be a big difference in the schoolbooks made, even according to this single-sentence system. It never seems to have occurred to the authors of some of them that there might be a limit to the amount of rubbish that can be offered children under the pretext of teaching them grammar. Others again try to give sentences which are both sensible and in accordance with a child's natural range of ideas.

With respect to the latter principle, there has been steady progress from the times when the sentences either were moral rules of conduct and philosophical profundities, or selections about Greek heroes, etc. But even in the best modern books the exercises are often strangely disjointed (cf., for instance, this exercise from one of the better books: "My brother had not many lessons yesterday. Where had you been? The weather had been fine for a long time. This boy had only been in our house three or four weeks. Has your uncle had many tulips this year? How long had you had this frock?"), and even if they are not so glaringly nonsensical as some others, yet their very disconnectedness makes them bad enough.

It is easy enough, however, to find something to make fun of in all such books. Let us then rather ask the reason why this system has so long been dominant. Its defenders will, of course, refer to the difficulties in all connected reading exercises; even the simplest stories contain so many grammatical forms, and so many words, that the beginner would be overwhelmed and confused by having them all thrown at him at once. There must be gradual progress in difficulty, that is, the material for instruction must be arranged in stages from very easy to more and more difficult things, and this is supposed to be attainable only by means of disconnected sentences. The principle is sound, but it is unsound to put it into practice in such a manner that other pedagogical principles which are just as sound are neglected. Should pedagogy not also demand some sense in what one treats the children to? But, as we have seen, it is not always so easy to find the sense.

And should it not also be of some significance to attract the interest of the pupils? Nothing seems hard to a willing mind. That which is associated with pleasant recollections has a firmer place in the memory than dry stuff. But exercises where it alternates between the Frenchman who has taken the Englishman's hat and the Englishman who has taken the Frenchman's cane, or where either Marie sees Louise's dog or Peter sees Henry's horse—they cannot be anything but boring, even if they give the pupils ever so gradual practice in the use of the genitive. Grown persons can, of course, put up with a little boredom, if they think they can attain anything by it; but in their heart of hearts they find such things killing, and so they are; yes, even killing for the linguistic sense. Children can, of course, put up with a good deal, too, when they have a teacher who can win their respect and affection; they also put up with many things only for the sake of getting good marks, or when they are stimulated by other equally unsound means. But still, it is better to avoid boring them.

I suppose it is also of pedagogical importance for the teaching to be correct. But here we have just one of those points where we see what evil results may come of the system of disconnected sentences: it is so extremely easy for them to become stilted; indeed, even incorrect. Some examples may be found in the exercise already cited on p. 12, where the sentence, "For whom do you make this bed?" is not good English, at any rate, and where "a great deal of books" is a bad blunder for "a great many

books." It is really easier to write a long connected piece in a foreign language about something that one is interested in than to construct merely eight disconnected sentences for the illustration of a couple of grammatical rules, and without using other words than those the pupils already have had. As impossible, even if not positively incorrect, I consider such sentences as the following, to which any one can find many parallels :—"Tie. Do not tie. Fetch. Do not fetch. . . . Give. Do not give." . . . Judged as thoughts they are unfinished or half-finished ideas. Judged as language, they are also very problematical. Such questions, as "Do I take?" require the necessary information as to what and when. Such fragments of sentences are never heard in real life.

Finally, sentences of this kind give the pupil quite an erroneous notion of what language is on the whole, and of the relation between different languages. He is too apt to get the impression that language means a collection of words which are isolated and independent, and that there must be a corresponding word in his native tongue for each new foreign word that he learns. These words are then shoved about without any real purpose according to certain given rules, somewhat after the manner of a puzzle that was popular some years ago. The mistake thus made is by Sweet called the arithmetical fallacy, because languages are taken as collections of units where the order of the addends and the factors is immaterial. Everything that is idiomatic in the languages is quite set aside, at all events for the time being, without consideration for the fact that the most indispensable expressions often are those irrational groups

which cannot be constructed merely of words and grammatical rules, expressions like "What's the matter? I couldn't help laughing. Serve you right. Ça va sans dire. Ça y est. Voilà qui est drôle. Wie spät haben Sie? Wer ist jetzt an der Reihe? Sie sind dran. Was ist denn los?" Where the Englishman circumstantially says "ring the bell," the Frenchman has the short "sonnez," etc., etc. When the pupil does not get a good deal of that kind of thing as soon as possible, but for years continues translating word-groups of the arithmetical kind until he is well drilled in all the rules of the grammar, the result is that when he is left to his own resources he takes each word of the English phrase that happens to occur to him and translates it literally into the language which he is trying to speak.¹ That is how we come to hear such ridiculous things as "Ich konnte nicht helfen zu lachen."

It is grammar that plays the chief rôle. A characteristic teacher's report is: "In the course of the school-year we have gone through accidence as far as the third class of verbs." The *raison d'être* of each sentence lies merely in its value for the grammatical exercises, so that by reading schoolbooks one often gets the impression that Frenchmen must be strictly systematical beings, who one day speak merely in futures, another day in *passé définis*, and who say the most disconnected things only for the sake of being able to use all the persons in the tense which for the time

¹ A funny instance of the arithmetical fallacy is the following sign in Copenhagen:

Støvle—og skomager.
Boot—and shoemaker.
Botte—et cordonnier.

being happens to be the subject for conversation, while they carefully postpone the use of the subjunctive until next year.

Now, as misfortune will have it, although the whole system is planned for drilling in grammar, this end is by no means attained by these too systematical exercises. The pupils get the scent of what is to be used in a certain exercise, and they use it mechanically there, but they do not learn how to transfer it to other connexions, so if they suddenly have to use a future in an exercise on the pluperfect the future form is apt to bear a suspicious resemblance to the pluperfect form; when the pupils are being drilled in the endings of the fourth declension, and a word belonging to the third declension happens to have crept in, it is very difficult to get it correctly declined without any reminiscence of fourth-class endings, etc. I once read a pedagogical article by a German schoolmaster, I think it was, who had discovered that the reason why there were so many poor Latin exercises written was that the pupils often had to apply several rules of syntax in one and the same sentence; if the sentences were only so made that each one of them contained but one grammatical phenomenon, it would soon be seen how clever the pupils could be. Yes, how pleasant it would be if life too could be so arranged as to have the difficulties come one at a time.

As previously remarked, there is too little attention paid to what is idiomatical, and sentences constructed by non-natives are apt to be of the kind that never would occur to a native, even if it may be difficult enough to find positive "mistakes" in them. Many of the French and German

sentences in our schoolbooks must surely have the same air of unreality for a native as not a few of those found in English primers published abroad have for an Englishman.

Very closely connected with the idiomatical elements of a language are its characteristics of style, and in this respect too our schoolbooks are clumsy enough, for words which belong merely to elevated or specially poetical style are bundled together with every-day words in the very beginning of the first primer without any caution to the pupil against using them. A foreigner who wants to learn English has first of all use for words like "grief, sorrow," but he had better postpone acquaintance with "woe," otherwise he is as likely as not to make himself ridiculous by saying "it was a great woe to me." "Unwilling" is more necessary than "loth," "wash" than "lave," "lonely" or "forsaken" than "forlorn," etc. But on one of the very first pages of Listov's English Reader, which is written for beginners, we find "I bid him go," which is altogether old-fashioned, stiff and bookish (for : I told him to go, I asked him to go, or I ordered . . .), and in the same book "foe" is preferred to the ordinary, indispensable "enemy." And in several English primers the unnatural "commence" is used all the way through instead of the natural "begin"; likewise the rare "purchase" for the everyday "buy"—the only reason which I can think of is that the ordinary, indispensable words follow irregular declensions and inflexions.

The beginner has only use for the most everyday words; he ought to have nothing to do with the vocabulary of poetry or even of more elevated prose; like everything superfluous,

it is detrimental, because it burdens the memory and hinders perfect familiarity with that which is most necessary. It will, moreover, be impossible for him to get a proper conception of the linguistic effectiveness of poetry and elevated prose, when he is so far advanced as to read the good writers, because from his very first lesson in the language he has learned the literary expressions side by side with the phrases of normal prose and everyday conversation. But even among words not belonging to the language of literature, many may without scruple be postponed in order to make room for the most necessary words, which must be learned in such a manner that one always may have them on hand without the slightest hesitation. In Miss Goldschmidt's picture-method (which is now used a good deal outside of its native land, Denmark, and also in large part deserves the popularity and praise which it has won), I find, for instance, not less than 58 words for that 'many more or less intimate articles of women's clothing ; and when I in the same book under the heading "cuisine" find 46 words, among others, "bouilloire tamis, passoire, pelle à main, puisoire, lavette, canelle évier, coquetier, écumoire, entonnoir, pilon, râtelier, râpe oillot, manne," I cannot help feeling thankful that no one ever tormented me with learning them ; it seems to me I have got along pretty well in Paris and elsewhere in French conversations, just as I have read many French books, without knowing all these technical words. But, on the other hand, I have a strong notion that I should not have got along so well in conversation, and should not have been able to read French so well, if my vocabulary

had been limited to the one in Miss Goldschmidt's pictures.

The usual treatment of grammar, too, involves the learning of a number of words that one has no use for. There are few words which even the stupidest pupils in French and English have so pat as "louse," and the reason is that the plural of both "pou" and "louse" happens to be something out of the ordinary. For as soon as a word is declined differently from the usual paradigms, it has to be learned for the sake of so-called completeness. Thus we had to learn in school the rigmarole: "amussis, ravis, sitis, tussis, vis" and usually also "febris, pelvis, puppis, restis, turris, securis," where "vis vim" (perhaps also "sitis sitim") would have sufficed; the others (with meanings like ruler, hoarseness, rope), I am sure, never occurred in what we read of Latin literature, and as far as the last words are concerned, why it would not have made any difference anyway if we had let the accusative end in "-em," if we had to use the word in a catch exercise. And then there was the "long rigmarole" which it was our pride to be able to run through without winking: "amnis, axis," etc., and which doubtless has cost us all some hours of drudgery before we could quite make it stick. Of the words in it, "scrobis, sentis, torris, vectis," at least, were entirely superfluous for us—aside from the fact that if by some wonderful chance we should come across one of the words in the course of our reading, we were sure enough to remember that the word stood in the long rigmarole, but why it stood there or what the word meant, that was apt to be quite forgotten. Well, it did not make much difference in so far as the chances were a thousand to one that for un-

derstanding the passage in question it was absolutely of no consequence if we had remembered that the word was masculine. (It may be of some comfort to add that some of them may also be feminine: the old Romans were not always as big pedants as Latin teachers would like to make them out to be.) Sweet writes: "In the German grammar I began with the word *Hornung*, 'February,' was given as an exception to the rule that nouns in *-ung* are feminine, and for many years no German word was more familiar to me, except perhaps *petschaft*, 'seal,' whose acquaintance I made at the same time and in the same way. But to the present day I cannot remember having met with either of them in any modern German book, still less of ever having heard them in conversation, *Hornung* being now entirely obsolete except in some German dialects. At last, when I began Middle High Grammar, I met with it for the first time in my life in a poem of Walther von der Vogelweide, but by this time I had forgotten all about it."¹

In most English grammars for foreigners, the word *caiman* plays such an important part that the children never can forget it, and this is just because it is not *caimen* in the plural; likewise it is carefully inculcated on the pupils that *die* meaning "a stamp used for coining money" has the plural *dies*, but it is scarcely probable that one in a thousand will ever have any use for the word in this sense; cf. Storm's remark on *travail* quoted below.

Much of that kind of thing has fortunately been removed from the schoolbooks of later years, but there is no doubt still some weeding to be done.

¹ Sweet, *Practical Study of Languages*, p. 110.



derstanding the passage in question it was absolutely of no consequence if we had remembered that the word was masculine. (It may be of some comfort to add that some of them may also be feminine: the old Romans were not always as big pedants as Latin teachers would like to make them out to be.) Sweet writes: "In the German grammar I began with the word *Hornung*, 'February,' was given as an exception to the rule that nouns in *-ung* are feminine, and for many years no German word was more familiar to me, except perhaps *petschaft*, 'seal,' whose acquaintance I made at the same time and in the same way. But to the present day I cannot remember having met with either of them in any modern German book, still less of ever having heard them in conversation, *Hornung* being now entirely obsolete except in some German dialects. At last, when I began Middle High Grammar, I met with it for the first time in my life in a poem of Walther von der Vogelweide, but by this time I had forgotten all about it."¹

In most English grammars for foreigners, the word *caiman* plays such an important part that the children never can forget it, and this is just because it is not *caimen* in the plural; likewise it is carefully inculcated on the pupils that *die* meaning "a stamp used for coining money" has the plural *dies*, but it is scarcely probable that one in a thousand will ever have any use for the word in this sense; cf. Storm's remark on *travail* quoted below.

Much of that kind of thing has fortunately been removed from the schoolbooks of later years, but there is no doubt still some weeding to be done.

¹ Sweet, *Practical Study of Languages*, p. 110.

III

On the basis of the above negative criticism, we may perhaps formulate the following positive requirements for those reading selections which are to be the foundation for instruction in languages, namely that as far as possible they must

- (1) be connected, with a sensible meaning,
- (2) be interesting, lively, varied,
- (3) contain the most necessary material of the language first, especially the material of everyday language,
- (4) be correct French (German, etc.),
- (5) pass gradually from that which is easy to that which is more difficult,
- (6) yet without too much consideration for what is merely grammatically easy or difficult.

This order does not indicate the relative importance or value of the requirements, which might be difficult to determine. If there should be any disagreement between them, I suppose it is generally best to try to find some practical compromise. We must now pass on to examine some of these requirements more closely.

The use of *connected* texts in the elementary teaching of

languages has already previously been tried, but it seems as if in the effort to avoid the Scylla of disconnected sentences it has been impossible to escape the Charybdis of such texts as Chateaubriand's *Atala*, Dickens' *Christmas Carol* (Méthode Toussaint-Langenscheidt), the New Testament, or Cæsar's *Gallie War*, etc. How often after such experiments, when the pupil was overwhelmed and did not learn anything because he was to learn everything at once, has not the teacher returned in despair to the disconnected sentences.

But between the two extremes there is no doubt room for the golden mean of beginning with quite short connected pieces, and then gradually, as each lesson may be lengthened, passing over to longer texts—of course this does not necessarily mean that a whole piece must always be taken for each lesson; the breaks in the lessons do not need to correspond to the breaks in the text-book.

Anecdotes meet the requirements in so far as they are short connected pieces, and therefore they play such an important part in many readers. But yet they are not quite the thing, especially when they are used in too great numbers. A pointed anecdote can only be really funny once; if it is to be repeated many times, it soon becomes stale and indeed more tiresome than most other things. And just the very quality which makes it amusing makes it less valuable for teaching purposes; that is, an anecdote must by its very nature contain as few words as possible; but it is better for beginners to get a little broader colouring, so that the most necessary words and phrases may recur frequently. If many anecdotes follow one upon the

other, it is not easy to avoid frequent jumps between totally different spheres of thought and accordingly between totally different worlds of words ; this increases the difficulty, and the result is apt to be that words and expressions once learned are soon forgotten. Anecdotes depending upon puns cannot be appreciated at all without full familiarity with the words resembling each other, and that can only in a minority of cases be assumed for our pupils. The best way to use anecdotes in teaching languages is to let them serve as spice in or in connection with other pieces, especially descriptive pieces, so that the words used in the anecdotes may there appear in their natural surroundings. This can best be done in short stories about animals ; in my own books for beginners in English, I have taken several such pieces from purely scientific works by Sir John Lubbock, Romanes, Tylor, etc. I mention these as examples of a kind of texts which seem to me to be especially attractive (but which are neither so easy to get hold of nor to concoct), because they give entertaining and sensible information about things which are often neglected in the natural science instruction itself, and at the same time they give an opportunity of learning a good deal of useful language-material without being too difficult. The pieces which are merely descriptive of nature, and which Sweet lays so much stress upon, have the advantage that they in a still greater degree allow of the employment of the most indispensable material of language, and that a number of the sentences may be made self-explanatory (*v.* below). There are, however, but relatively few subjects that can be dealt with in this way—the

most elementary natural phenomena—and when they are not written in such a masterly manner as in Sweet's *Elementarbuch des gesprochenen Englisch*, there are apt to be so many well-known truths told in these pieces that the interest flags.

In deciding on what will be of interest as a selection for reading, differences in age must of course to a great extent be taken into consideration. But it is an experience which I myself have had, and in which many teachers bear me out, that beginners in a foreign language may very well be interested in certain reading matter even if they are beyond the age when corresponding things would interest them in their native language. So one must not be afraid of childish texts ; but by this I do not mean to recommend a certain kind of juvenile literature which flourishes in all countries, and which aunts, especially the unmarried ones, often think that children appreciate, and so they themselves also proceed to produce it in large quantities, that is, milk-and-water stories and verses about the reward of good children and the frightful punishment of the naughty ones ; both young and old find such "literature" nauseating, and it were best to avoid it in text-books in foreign languages. But there is another class of literature, that collected by folklorists, which is orally transmitted from generation to generation, and which shows its vigour by being continually amusing and by continually shooting new shoots. Much of it can successfully be used in teaching languages ; and that which amuses a French child of five or six years may often amuse an English child of ten or eleven or even more, because in the foreign

language it gets the charm that always is connected with the unknown.

Much of this material—and of other material, which, without belonging to popular tradition, is related to it—is in verse-form, which has the great advantage for our purpose, that rhythm and rhyme naturally rivet the words and expressions fast to each other, so that the memory gets hold of them like an unbreakable chain. It is only with great difficulty and with much repetition that prose sentences can be inculcated in a certain given form ; but to learn verse is like play—it learns itself. If therefore the poetry of art, with its more or less unnatural language, is unsuitable for the beginner, the little witty natural verses of the genuine children's literature are, on the other hand, excellent. But of course not even these are always pure pearls, and there are many of them to be rejected as containing impertinences, nonsense-words, fragments of antiquated language, or words which beginners have no use for ; it seems to me, for instance, that Vietor and Dörr should not have transferred the nursery rhymes wholesale (even the old forms with —*th* in the third person, and much more) into their otherwise excellent English reader.

With respect to the requirement that the reading must be *easy*—or rather that there must be gradual progress from easy to difficult—it must be recognized that difficulty may depend upon several different things.

In the first place, the subject-matter may be too difficult ; it ought never to be beyond the horizon of the pupils. As previously remarked, in the very beginning, one may even take something simpler than what would otherwise be suit-

able for persons of that age. But later, on the other hand, the subject-matter ought not to be too light; it is well, as soon as possible, to use matter which really has a permanent value of its own. A large part of the reading will no doubt always be taken from lighter literature, and most of it will not cause any real difficulty as far as the comprehension of the subject-matter is concerned. But in addition to that, there ought surely to be read to a far greater extent than has hitherto been the case in modern language instruction, matter which cannot be understood without some serious thinking, articles on natural science and on human relations in the widest sense of the word, political speeches, etc. Many teachers seem to be afraid to read anything else with their pupils than the most insignificant novel-literature whose contents furnish starvation food. A little friend of mine seven years old once said to his mother: "I like that best which I can scarcely understand." He thereby expressed the same thought as Dante when he said that man is not happy unless he strains every nerve, or Stuart Mill in his remark: "A pupil who is never required to do what he cannot do never does what he can do." All instruction must spur the pupil on with problems that are not too easy; in the first stage of instruction in languages, there are problems enough in the purely linguistic difficulties; later on the contents of the reading, too, ought to require some independent powers of assimilation. Sometimes it may even be best to choose selections where the language is very easy, but the matter rather weighty—especially in teaching according to the reform-method, where subject-matter is necessarily assigned a more

important part than hitherto, and where even an easy text can in various ways be advantageously employed as a means of training in purely linguistic skill.

Even linguistic easiness or difficulty may depend upon different things. Difficulties in pronunciation ought not to be piled up, a caution applying especially to selections for the very first beginners. Some teachers try to begin with words which may be almost or wholly pronounced with sounds occurring in the native language of the pupils. Aside from the fact that in most cases it only leads to disappointment to exaggerate the resemblance between the foreign and native sounds, this principle may easily lead to slovenliness at a stage when it might involve the most dangerous consequences. The pupil ought from the very first lesson to have the clearest sensation of being on foreign ground, and he ought to realize that the foreign sounds cannot be learned without work. But the difficult sounds ought not to occur too many in succession or in too difficult combinations. It is perhaps best to begin with words of one syllable, but this need not be strictly carried through. I do not, however, attach so much importance to mere difficulties in pronunciation that I would advise an otherwise suitable opening selection in a French reader for beginners to be discarded because it contained such difficult words as *manger* and *chien*. It cannot be long, anyway, before the pupils must make acquaintance with, and, what is more, master all the sounds in the language they are about to learn. By difficulties in pronunciation here I mean the real ones, and not such apparent difficulties as are due to freaks of orthography; it is equally troublesome

for a German to pronounce English *pear* and *pair* ; such difficulties as are found in English *scarce*, *fatigue*, *virtuals*, French *eut*, *pupille*, *pitié*, *balbutier*, etc., may be overcome by a panacea which I shall come to later, namely, phonetical transcription.

Furthermore linguistic difficulty may be due to the use of too many new words, and in this respect the best principle at all stages is : as few new words as possible. Every one who has read such pages as often occur in Zola or Daudet, where technical expressions are abundantly piled up, will have had the experience that even with the most careful reading or study it did not take long before all the new words were just as unfamiliar as before the selection was read. Likewise, when one sets to work to learn systematic vocabularies like Plötz's *Vocabulaire Systématique*, it requires enormous exertion and a long time to learn them, and it takes an amazingly short time to unlearn them again. But if, in the course of one's reading, the new words turn up occasionally at relatively large intervals, then the mind is able to absorb the one before the next appears ; the intervening passages, which contain only familiar things, manure the soil, as it were, for the new things that are to be sown in it. Ten or twelve new words are more easily and more thoroughly learned when they are scattered over five pages than when they are crowded into ten lines, and then besides there is the benefit to be derived from the recurrence of a number of usual words, to say nothing of sentence-constructions, etc., so that he who has read those five pages has had more opportunity to familiarize himself with the idiosyncrasies of the foreign language than he

would have had in ten lines ; the apparent waste of time in reading the longer piece has really been profitable, for the capital which had already been acquired in the language has in that time borne interest and compound interest.

Now since it is also better, as we have said, to learn five absolutely necessary words than twenty-five of less importance, it is of course the duty of the editors of text-books in large part to revise the selections which they reprint, so that that which is of linguistic value for the pupils may be cultivated at the expense of everything that is unusual or odd. Texts whose subject-matter is good, but whose language makes them impossible for our purpose, may often be made pedagogically practicable by means of curtailing, paraphrasing, and adaptation in various ways ; many popular fairy-tales in the collections of folklorists may be used if one only will take the trouble to translate them from the dialect in which they are written. Such a splendid little story as Mrs. Ewing's *Jackanapes*, which is frequently read as it stands in German and Swedish schools, is, according to my judgment, too full of literary expressions and unnecessary words to be easily comprehended by our little pupils. In the passage which I have selected for my own primer, I have therefore in several places made considerable omissions, and the style has throughout been made more colloquial and direct, by means of corrections like these for instance : having *ceased to entertain* (given up) any hopes of his own recovery. | Tony tumbled off *during the first revolution* (before he had gone round once). | And what bright eyes *peeped out of his dark forelock as it was blown by the wind !* (he had !) | told him that he must *be on his*

very best behaviour (behave properly) during the visit. If it had been *feasible* (possible) to leave off calling him Jackanapes and to get used to his *baptismal* (real Christian) name of Theodore before the day after to-morrow *it would have been satisfactory* (she would have done it) | said J., shaking his yellow *mop* (hair), and leaning back in his *one of the two Chippendale* armchairs *in which they sat* (the italicized words left out) | *took their early promenade* (went out for their walk) earlier than usual | His golden hair flew out, *an aureole from which his cheeks shone red and distended with trumpeting* (left out). It is very probable that on comparing the original with the revised text, it will be found that some of the colouring has been lost; I merely maintain that the pupils gain thereby. The more it is insisted upon (as according to the reform-method) that the selections are not only to be read but also to be mastered, so that their language becomes the mental property of the pupil, the more necessary is such revision. It is clear that as the pupil progresses, the texts may become more and more literary, and for various reasons the advisability of such curtailing and adaptation becomes more questionable.

As a sample of such revision, I shall reprint a part of an anecdote, (A) as it ought not to be given in a book for beginners (but as it stands in a certain English reader for foreigners) and (B) as it stands in Sweet's excellent edition:—

- (A) His table, however, is constantly set out with a dozen covers, and served by suitable attendants. Who, then, are his privileged guests? No less than a dozen of favourite dogs, who daily par-

take of my lord's dinner, seated very gravely in armchairs, each with a napkin round his neck, and a servant behind to attend to his wants. These honourable quadrupeds, as if grateful for such delicate attentions, comport themselves during the repast with a decency which would do more than honour to a party of gentlemen ; but if by any chance one of them should, without due consideration, obey his natural instinct, and transgress any of the rules of good manners, his punishment is at hand.

- (B) Every day he used to have dinner laid for twelve guests besides himself ; but no one was ever invited to the house. Who were the twelve covers laid for then, do you think ? For twelve dogs. Each dog had a velvet chair to sit up in, and a napkin round his neck, and a footman behind his chair to wait on him. The older dogs always behaved in the most gentlemanly manner, but it sometimes happened that one of the younger dogs forgot his manners, and snatched a chop or a piece of pudding off the plate of the dog that was sitting next to him.

Finally the difficulties may be grammatical. These are the difficulties that teachers have been most afraid of according to the old methods, so that they have even preferred to give up almost all sense and connection in the subject-matter rather than make a break in the systematical progress in grammar. Such a form as *пу* was not allowed to occur before the pupils had learned the whole

conjugation of *pouvoir pouvant pu je peux*, etc. ; these forms must be learned connectedly, it was said. But the irony of it all is that this "connectedly" means that they are learned out of all connection—and therefore to little profit. When the pupil is required to "understand" the forms which occur in his reader, it will be found on closer examination that this means merely that, for instance, *il a* is understood by the one who knows that it is 3 pers. sing. pres. of *avoir*, or who at least knows the formula *j'ai, tu as*, etc. ; that *yeux* is "understood" by the one who has learned that it is an irregular plural belonging to the singular *œil*, etc. ; in short, to "understand" means here to know where the form in question belongs in the grammatical system ; and the forms must be given in exactly the same order in which they are arranged in the grammar, the present before the past tense, etc. But what has the beginner got to do with all this system ? The idea is not carried out consistently either, for when all the exercises on *accidence* have been gone through, it is generally the rule to pass over to connected (unrevised) texts, where such a form as *puisse* may occur, but the only thing that the pupils get to know about it is that it is subjunctive, for it may easily take a year or two before they learn why the subjunctive is used. Why is syntax less important than *accidence* ? To be quite consistent, it ought no more to be permissible for a syntactical phenomenon than for a form in *accidence* to occur before the corresponding grammatical section has been learned. But since it seems to be inevitable that we must be inconsistent on some point or other, it is no use beating about the bush ; in other words, we must not

be afraid of using irregular forms in the very first selection.

Grammatical irregularities, viewed from a pedagogical point of view, fall into two entirely different classes, which are too apt to be treated as if they were co-ordinate. In the first place, all languages contain a number of irregularities which play a most insignificant part both in life and in literature, because they occur so seldom. When the users of the language produce them at long intervals, it is generally with the utmost caution, because they merely have a hazy conception of what the proper form of the expressions ought to be. But they are taken up in the grammars, and as soon as one grammarian has caught sight of one of them, it is carefully copied in all succeeding grammars for the sake of completeness. Foreign grammarians are even more inclined than the natives to pay attention to everything of that kind because they have no instinctive feeling of what is rare and what is common. In some English grammars which are used on the Continent, there may still be found *I caught, I digged, I shined, I writ*, as the preterite forms of *I catch, I dig, I shine, I write*; in one, I find given as two different verbs *I weet, wit* or *wot*, past tense *wot*, and *I wis*, past tense *I wist*.—What a big mistake it is to include such musty and impracticable forms, we can best judge from our own language—but in those French and German grammars which we ourselves write there are things which are just as bad as the above offences in English. When I went to school, I learned the following rule about the plural of *travail*, “*Travail* has *travails* in the plural when it means

a report from a minister to the king or from a subordinate official to the minister ; likewise when it means a machine to hold unruly horses, while they are being shod." This rule is thus criticized by Storm : "Now I must say I have read many hundreds of French books in my day, but so far as I remember, I have never come across *travails* in modern literature ! In the sense of report, it occurs in Mme. de Sévigné. An educated Frenchman, when asked if the word was used with that meaning, answered me that he thought it was no longer used. So one would expect that the word had long ago ceased to have any show in modern grammars, but it seems to be continually creeping in again."

However, it is easy enough to take a position with respect to this first kind of irregularities ; they ought to be removed from the instruction as radically as possible ; they ought to be weeded out root and all to a far greater extent than has yet been done in most text-books, even if it must be admitted that something has been done in this direction of late years. It is quite another matter when we come to the other kind of irregularities, which are found in the very commonest words, in words like German *ist war, kann konnte, geht ging, ich mein, mann manner*. Those irregularities the pupil must learn, and learn thoroughly—there is no doubt about that. The only question is, at what stage? before or after the regular inflections? Most teachers will answer, after. That a systematic grammar first gives what is normal, that which can be expressed in general, comprehensive rules, and then afterwards mentions the exceptions, the isolated phenomena, that of course is all

right. But it does not necessarily follow that the pupils ought to familiarize themselves with the forms in the same order. What is won thereby? Perhaps some advantage for the theoretical knowledge about the language. But the loss incurred by this method of procedure is undoubtedly far greater. For it will be found to be absolutely impossible to arrange texts which are the least bit suitable without using irregularly inflected words, so indispensable are they. The dread of being unsystematic by taking up exceptions immediately is one of the causes of the prevalence of the disheartening series of detached sentences without any sensible meaning. It is only by freeing ourselves from this principle which requires rules first and exceptions later that we shall be able to get good texts for the teaching of beginners. Furthermore, by beginning with the regular forms, we perhaps run the risk that the pupils will analogically apply the rule even to the exceptional words, whereas the irregular forms generally deviate so much that they preclude the possibility of such mistakes. Those who have learned that the plural in English is formed by adding *s*, may perhaps construct such improper forms as *mans*, *childs*, but the plural forms *men* and *children* are not apt to tempt the pupils to inflect other words after the same pattern. But the moral of this is not that we are to turn the customary method of procedure upside down, and systematically learn the exceptions first. Here, too, nature must be our guide; just as persons talking within a child's hearing never stop to consider if the words they are using are regular or not, so we ought not to be too painfully careful in selecting or arranging the first reading-exercises

in a foreign language; we ought to choose what is otherwise good and take the forms as they come, wasting no words at this stage to explain their place in the system. In other words, the deviating forms must be learned as if they were merely matters of vocabulary. If in one of the first pieces there stands *Il y avait une fois un roi et une reine*, it is enough for the time being if the pupil is told that *il y avait*=there was; the forms for "there is" and "there has been" he can learn another time when he has use for them, and then the teacher can refer back to this early piece and remind the pupil about the related form which he learned before. For beginners in French, *peux*—"can" is just as difficult (or easy) as *peu*—"little," and *faire*—"make, do," as *fer*—"iron," and it makes no difference if the one is regular and the other irregular. Indeed, an irregular plural like *geese* is even easier for Danes than the regular *bees* (on account of the z-sound); likewise, it is easier for an Englishman to learn the German irregular forms of comparison *besser best* than regular forms like *süsser süssest*. Later when the time has come for a more systematic study of the grammar, it will be rather an advantage that a number of the "exceptions" already have occurred at so early a stage that they are not at all felt to be strange and unusual.¹

On the other hand, the beginner ought to be spared such grammatical difficulties as are due to complicated sentence-structure. All sentences ought from the very beginning to be constructed as evenly, simply and clearly as possible;

¹ It will be noticed that in the whole of this argument I agree with Sweet.

co-ordinate independent clauses ought to be, if not the only, at least the predominating type of sentence. Not even, for instance, in the second year of Latin instruction, although there are just as many hours devoted to Latin in a year as generally fall to the share of modern languages in the course of two or three years, is it justifiable to let the pupils read the long passages of indirect discourse in Cæsar; they ought not to occur until the pupils are so far advanced that they could easily understand the same matter when directly presented. This is also a point to be kept in mind for any one who undertakes to revise the selections for reading according to the suggestions given above.

IV

So much for the reading selections—now for the way in which they ought to be used in the classroom. I have a very vivid recollection of how most of the language lessons were conducted when I went to school, and I have a suspicion that this method of procedure has not yet quite died out, even if in many places it has more or less felt the influence of the law of change. First the “old lesson” is gone through, and that must take as little time as possible, therefore the pupil is required to be able to translate it fluently without reading it aloud first. Then we come to the “new lesson.” A boy stands up and reads a little piece out of the reader—stuttering; the words are separated from each other by pauses and various unaesthetic hm—and er— sounds, and sometimes by the teacher’s corrections, or “now hurry,” “what a terrible pronunciation!” “how do you pronounce g before e? well, you know that just as well as I do, you blockhead,” etc. ¶ All that the boy thinks about, whenever he gets an opportunity, is, what in the world can be the meaning of that word I am coming to. Then he translates, interrupted by the teacher’s corrections, or “look out,” “where is the verb,” “but what case is it,” etc. Then there are, perhaps, some grammatical questions,

he is to give the principal parts of a verb or two, explain the use of a subjunctive, etc. ; the questions are not asked in the foreign language and are not to be answered in that tongue. The next boy is called upon to recite in the same way, and so on until the lesson has been gone through ; if there is time enough, perhaps we go through it once more, but that must be in a hurry, so we do not stop to read it first this time. The last five or six minutes are devoted to looking through the lesson for next time ; the teacher translates it while the pupils follow it in their books, and perhaps exert themselves to write down the meaning of some difficult word in the margin of the reader or in a note-book.

The most prominent feature of the teaching is haste ; there is much to be done, especially as examination draws on. It seems to be an established custom that the examination marks are determined by the quality of the translation, and it is in order to get practice in translating that the reading selections are gone through as many times as possible. There is not much time for reading aloud ; why, when one has only learned the main principles of pronunciation, one can generally infer the pronunciation of any word from the spelling, especially in German, but also in French. I suppose it is more or less in this confidence that the teachers let a piece be translated three or four times for every time it is read aloud in the original.

How much of the foreign language does the pupil hear in the course of such a lesson ? The teacher says a word now and then—for instance, when a pupil translates incorrectly ; but then the attention is not directed to the pronunciation ; besides, it is generally only one word that

he says, and that word occurs most likely in a sentence in the pupils' own language. Now, it is a matter of fact that even one who pronounces very well cannot get the proper French swing of a French word when it occurs in company with words of another language. The basis of articulation is different in the two languages, and it is not easy to shift from the one to the other in a moment. So it is but little that the pupil hears from his teacher. From his classmates he hears a little more, no doubt; but theirs is not exactly exemplary pronunciation, and besides, it does not interest him to pay attention to it. If he only can manage to keep the place in the book where the others are for the moment, he can very well think about other things while the others are reciting; he can, for instance, review the difficult words in the next piece, if he does not prefer to dream about his stamp collection or his bicycle. Finally, on rare occasions, he is permitted to read a couple of lines aloud in class, but it is considered merely as a sort of introduction to the main business in hand, translation. He never gets an opportunity to say anything himself in the foreign language outside of what stands in the book, and he very seldom hears others say anything that he is not following in print.

So it is no wonder that such instruction scarcely cultivates at all the pupil's ability to understand a foreign language as it is rapidly and naturally spoken by a native. If he should hear the simplest every-day sentence in a foreign language, correctly and naturally pronounced, and he should be asked merely to repeat it, he would in nine cases out of ten betray the strangest perplexity, although

he would have had no trouble whatever with a far more difficult piece which he happened to meet with in print.

But that is not all ; this method has other disadvantages. The foreign words gallop past the pupil's eye ; his main object is to be able to recognize them in a vague sort of way so that they may give him the clue to the translation. Oftentimes one word thus vaguely remembered even gives him the clue to the translation of a whole sentence which he knows by heart because there was something special about it. What he gets hold of is the translation, and the whole translation often comes to his mind when he has only looked at the beginning of the sentence in the original—sometimes, however, only on condition that it stands in the same place on the page (at the top to the left, etc.), where he is used to seeing it. There is not the same inducement to remember the forms of the foreign expressions exactly. If you take a clever boy who has been taught according to the usual method and, after he has translated a little piece of his lesson, close his book and ask him to give the original of the last sentence which he has translated, it will in many cases be impossible for him to do it. I reported an example of this at the congress in Stockholm in 1886 ; a clever pupil was translating a piece of Mérimée's *Colomba* at sight, and was doing it very well, when I made the experiment. He apparently remembered the sentence well enough in the translation, but it was slowly and with difficulty that he ventured the French : *Et il pleurait comme le fils de Pietri pleurait*. But in the book there stood : *Et il pleura comme pleurait le fils de Pietri*. It is clear that it is impossible for a pupil

to get a correct conception of the radical difference between *passé défini* and *imparfait*, or of the effect of the order of words, when he pays so little attention to the French forms that he meets with. One can never get any real appreciation of the idiosyncrasies of a foreign language as long as the translation is the main object.

Let us consider for a moment the workings of a boy's mind when it is his turn to recite and he has to translate such a sentence as, for instance: *cet homme, dont elle ne voyait jamais les enfants. Cet*, this, *homme*, man, *dont*, whose—now he discovers that it will not be English if he continues to take one word after the other in the French order, so he looks ahead, tries every word hurriedly; finally he finds *les enfants*, the children; no, I forgot, we must not have the article there in English, so merely children; back to *elle*, she; now he sees that *ne jamais* must be taken first. never; *voyait*, saw. So instead of taking the French words in the natural order, 1, 2, 3, 4, 5, 6, 7, 8, 9, he has to skip backwards and forwards in order to get them in the order 1, 2, 3, (8), 9, 4, 5, 7, 6. In an English text-book for German schools the following sentence¹ is given for translation with numbers indicating the order in which the words are to be taken in English: ¹Wurden ²Sie ³nicht ⁶viel ⁷zeit ⁶gehabt ⁴haben ⁸wenn ⁹Sie ¹¹nicht ¹⁵jenen ¹⁶brief ¹³zu ¹⁴schreiben ¹²gehabt ¹⁰hätten. In other cases, it is the pupils themselves who by means of numbers and letters ("paving letters") smooth the difficulty of translation. Anyone who is accustomed to translate German at sight knows

¹ Quoted in *Englische Studien* VIII., 175.

how when he has translated the subject of a dependent clause he silently runs through what follows, often several lines, in order to find the verb, which according to English usage must not be too far separated from its subject, and how in hastily trying each single word his attention is drawn to a number of subordinate thoughts while the main thought stands and waits, as it were. This mental process is made even more complicated by the fact that only in a minority of cases does every word in a sentence (like the simple sentence given above) in any way correspond to an English word; as a rule the translator also has to think about such questions as, does *sich* here mean him, or her, or himself, or herself, or itself, or oneself; does *si* mean so, or as, or if; is *il fait* to be taken as he does, he makes, he has (something done), or it does, or it is, or in still another way, etc., etc. This mental process, which is much more complicated than would generally be supposed, is far beyond the ability of the children. Therefore they often remain contented with the text-book's, the teacher's or the parent's translation, which is learned partly or entirely by heart; otherwise the translation is apt to swarm with the well-known offences against the mother-tongue, word-formations, phrases, expressions, order of words, etc., which are not English. Since the teacher of course cannot put up with this murdering of the King's English, a large part of every lesson in the foreign language has to be spent in the troublesome task of rooting out these barbarisms.

That is why it is so often said that instruction in foreign languages always is, or ought to be, at the same time

instruction in one's native language, or, as the matter is sometimes more pointedly put, that the main object in learning other languages is to get a correct knowledge of one's own. Of course there is much truth in this last statement, if it is the theoretical understanding of languages that we are thinking about; for it is only natural that we cannot appreciate the richness of our mother-tongue, or have any opinion about its structural advantages or disadvantages, or even give a correct description of its structure or understand its historical development, when we have no other languages to compare it with.¹ Yet all this ought not to close our eyes to the fact that as soon as it is a question of the practical command of the mother-tongue, the assertion is utterly false. In this respect instruction in foreign languages does not help us, and it is not the people who are most accomplished in other languages who are the best stylists in their own. On the contrary! Only compare the language used by the same pupil in his English essays and in his translations from the Latin; in the latter, you will find a number of offences against good English usage which could not possibly have occurred in the former. So the errors are in reality not due to a deficient command of the mother-tongue, but solely and alone to the restraining and confusing influence brought to bear upon the pupil's thoughts by the foreign forms of expression; the strange language lures him in upon linguistic paths where he would never set his foot

¹ Wer fremde sprachen nicht kennt, weiss nichts von seiner eignen.

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otherwise, and which only lead him into a mire. It is the school with its translation-method that has sown the dragon's teeth, and it must now reap the consequences. Instruction in foreign languages, according to the prevailing method, is so far from being a help to the pupils in their treatment of English, that, on the contrary, in spite of all the energy which is put in on combating Germanisms, Latinisms, etc., in the translations, it often makes them uncertain and vacillating in their feeling for what is good English.¹

The acquirement of a certain intuition for good usage in a *foreign* language had best be left out of the discussion here; a really thorough knowledge of French or German habits of expression is, of course, not to be obtained as long as we are unable to see anything in these languages without straightway turning all our attention to something quite different, namely, the English rendering.² We get no further than to a "nodding acquaintance" with the component parts of the foreign language, so that we know them pretty well by sight and can repeat their names, but we do not become quite intimate with them, we do not

¹ Ch. Darwin had the strongest disbelief in the common idea that a classical scholar must write good English; indeed he thought that the contrary was the case. (*Life and Letters*, i. 155.) See also the strong expressions to the same effect in H. Spencer's *Facts and Comments*, 1902, p. 70.

² Der geist des schulers muss eine ganz wunderliche turnerei treiben, immer hin- und herhupfen zwischen den beiden sprachen, in keiner recht zur ruhe kommen. Das mag eine treffliche ubung sein zu mancherlei anderen verstandesleistungen (? O. J.), nur gerade fur die spracherlernung ist der gewinn zweifelhaft — G. v. d. Gabelentz, *Die Sprachwissenschaft*, 1891, 73.

live together with them, they do not become flesh of our flesh and blood of our blood. If something difficult is to be learned, the very first essential is to be much occupied with it; therefore the first condition for good instruction in foreign languages would seem to be to give the pupil as much as possible to do with and in the foreign language; he must be steeped in it, not only get a sprinkling of it now and then; he must be ducked down in it and get to feel as if he were in his own element, so that he may at last disport himself in it as an able swimmer. But what is most characteristic for the prevailing methods is that the translation with its accessories swallows up so much time, that there is none left for this free disporting in the foreign element.

Then why does translation play such an important part? We must first find an answer to this question before we proceed to ask if it can and ought to be thrust into the background, and by what means. Now the ability to translate may either be considered the end of instruction in foreign languages, or translation may be regarded merely as a means of instruction (one of several means or perhaps the only means).

Now is it right to say that the *purpose* of instruction in a foreign language is that the pupils may learn to *translate* fluently and exactly (from and into the language)? The answer must be an emphatic No. The popular opinion among those who have not thought the matter over, or who have not given sufficiently careful attention to their own mental processes, is that a foreign language can be understood only by transposing it into one's mother-tongue; but

this is not so. Those who read foreign authors in the original with real advantage do not actually first translate each word, still less each sentence or each period, into English before they proceed further. Those who are listening to a French lecture or seeing a play in Paris have no time to translate to themselves, but it is not necessary for them to do it either. And finally, it goes without saying that the Englishman who really speaks French and German well does not first construct his sentences in English and then translate them in the same way as a school-boy translates his exercises. No; in all these mental processes, English occupies a place in the background and is just as superfluous as for instance German is for me while I am reading or talking French. How often are we not asked the meaning of some foreign word or expression which we know very well and would neither pay any special attention to in a book nor hesitate to use in conversation but yet we cannot give any English equivalent for it without resorting to some vague uncertain circumlocution; then suddenly, after a good deal of speculation, we hit upon the correct English expression. Or the questioner may suggest first one and then another translation of something French or Latin; we do not feel satisfied, but cannot mention anything better; then he attempts a new suggestion and instantly it flashes upon us that this is the best. In all these cases, then, we have clearly and distinctly understood the foreign expressions without being able to translate them (or before we could translate them). Of course the German word *fall* is only one and the same word for me whether it be used in such a manner as to be best rendered by English

case, instance, or by *fall*, *decline*, *descent*, or in still another way (*unglücksfall*, accident; *schlimmsten fällen*, if the worst come to the worst; *auf keinen fall*, on no account, etc.). When I come across the word *gegen*, I do not consciously stop to decide if it "means" *towards*, *to*, *about* or *against*; nor in the case of *bleiben*, if it is to be rendered by *remain*, *stay*, *stop*, *continue*, *keep*, or *survive*. *Il a dû se taire*; *elle a le cœur serré*; *il traite le sujet avec la compétence qu'on lui connaît*—should I really have to hunt for the proper translation every time such an idiom occurs? Should I stop at every perspicuous German compound until I had found the cumbersome English circumlocution that is often needed to render it? No; in all of these cases, I directly and spontaneously connect the idea with the language in which it is expressed without going any round-about way through the words of my native language. Any one who introduces a foreign word into his English either because there is no exact equivalent in English or, at least, because he cannot recall it for the moment, also thereby shows that people really can, and very frequently do, learn words in other languages without getting at their meaning through their mother-tongue.

"Il trouva la pauvre fille dans un état à faire pitié." "On a voulu trouver dans ses œuvres un pessimisme de parti pris." "Pour lui, il y allait de la gloire de cette maison qu'il servait depuis sa jeunesse." How many a man will understand without difficulty such sentences as these and a hundred others, and yet hesitate at once when asked to translate them! We must on the whole make a distinction between the ability to feel at home in a language and skill

in translating from or into it; even if these two accomplishments may be found in one and the same person, yet they are not seldom to be seen separated. If I may be allowed to talk about myself, I may say that my ability to translate quickly and well is so decidedly inferior to my ability to understand and to express my thoughts in those languages which I have studied, that I should scarcely like to have my linguistic attainments judged by my skill in translation.

The lately deceased art-critic, P. G. Hamerton, the author of that interesting book *French and English*, says about himself: "As my wife was a Parisian with a strong taste for the classical literature of her own country, I became her pupil in French and she became mine in English. We made it a rule in our private conversation never to allow a fault in either language to pass uncorrected, and we read aloud to each other a great deal. . . . In the use of languages I have one faculty which seems to be rather uncommon: that of keeping them entirely separated. When speaking or writing French I am, for the time being, like one totally ignorant of English, as English words do not occur to me, and I never translate anything, not even weights and measures, or money, or the thermometer, from one language to the other, but think in each, independently."

When Hamerton here says that this ability is unusual, he no doubt means that it is unusual in so high a degree as he had it. Perhaps it is not all people who get so far that *dix-huit degrés*, for instance, awakens in them just as precise a conception as the corresponding degrees

of heat in terms of Fahrenheit; and yet, no doubt, by habit, this too will become quite natural for those who care very much to have the temperature expressed in degrees. It is just like the foreigner in France who, after a very short time, involuntarily begins to calculate with French money, so that he does not have to transpose *deux francs cinquante* into English shillings and pence before he can judge as to whether the price of an article is high or low.

Though I may admit, however, that this ability to feel at home in a strange language is not altogether common in so high a degree, yet I think it may be said that the same ability only in a less degree is not unusual. I mean that it is rather the exception than the rule for people who read foreign books to any extent at all to have to translate to themselves in order to understand what they are reading, with the exception, perhaps, of some difficult lines here and there. And even in the difficult places, where they have to resort to their mother-tongue in order to understand the meaning, it is generally only one or two words which have to be looked up, so they generally do not even pause to translate the whole clause in which those words have occurred; still less frequently do they stop merely to untangle some involved sentence construction. When a whole population has to make constant use of two languages, the circumstances are no doubt always the same as among the Wends in Lusatia: "They speak both Wendish and German with equal fluency; yet the common people generally refuse when they are asked to translate something from one language to another: 'he cannot do it,' or, as one of my informants expressed himself, he is

afraid to.' He can, however, without difficulty repeat in German a tale which he has heard in Wendish, and *vice versa*, and likewise he can give the exact translation of single words."¹

While there are countless persons who have use for the ability to understand a foreign language directly, and while there is at all events a constantly increasing number of people who need to express their thoughts in a foreign language, there are really very few who will ever have any occasion to exercise skill in translation. There are many who write private letters in German, etc., but they do not compose an English text first which they then proceed to translate with exactness. Even those who have foreign business letters to write for someone else are not generally given every word that is to stand in them, but merely a rough draft of the contents, which they are to clothe in a foreign language as best they can. There remain, then, the few translators connected with the law-courts, the providers of translated novels, and finally the very small number of choice spirits who have the courage to grapple with the valuable and charming art of transplanting poetry in a poetical rendering. But they may all find comfort in the fact that skill in translation at the very bottom rests on that same direct command of language that we all need,² so

¹ F. Polle, *Wie denkt das Volk über die Sprache*. Leipzig, 1889, p. 35. The languages are as different from each other as English and Russian.

² Only by understanding the connexion in which they occur is it possible to know what is meant by English *light*, or *bow*, French *montre* or *fin*, German *thor* or *lieben*. So the language must be understood before it can be translated.

there is no need for them to feel dissatisfied if we refuse to recognize skill in translation as the end and aim of all instruction in languages.

Our ideal must rather be the nearest possible approach to the native's command of the language, so that the words and sentences may awaken the same ideas in us as in the native—and these ideas, as we well know, are not the same as those called forth by the corresponding words in our own language. The relations between languages are not like the relations between mathematical equivalents; *cœur*, *herz*, *heart* do not all cover the same ground, to say nothing of the difference between *sens*, *sinn*, *sense*, etc. Even when the literal meaning may be said to be the same, the suggestions associated with the words vary in the different languages, suggestions arising from related words, from words that are similar in sound or similar in some other way, from frequent combinations in which the words occur, etc. The same animal is in English called *bat*, in French *chauvesouris*, in German *fledermaus*, in Latin *vespertilio*, in Danish *flagermus*, but what a difference in the suggestions! The French, the German and the Danish words call attention to the animal's resemblance to a mouse, the Danish word besides to its flapping movement (a suggestion which must be lost for the Germans since *flattern* has taken the place of *fledern*), but the French word to its bald appearance; the Latin word makes us think of the time of day when the animal is abroad, but the English word *bat* is rather an abstract expression without any suggestiveness, and we can understand why Tennyson declared that the provincial word *flittermouse*

was far more suitable for poetical use than *bat*. These "undertones" of the words sound more distinctly in puns, rhymes, etc., but still they always lie lurking in the background of our conscience. It is all such things as these, together with the fact that some languages carefully distinguish between certain shades of grammar or meaning which are of no consequence in other languages, where the finesses seem to be extended to totally different points, and furthermore together with different habits as to order of words, etc., etc., which, taken all in all, make it impossible for any translation ever to be a perfect reproduction of the original: *traduttore traditore!*

For all these reasons, it is not translation (or skill in translation) that we are aiming at in teaching foreign languages.

V

BUT for all that translation might still be a useful and indispensable *means* in the service of language instruction. In order to judge of this we must have a clear conception of the different ways in which translation can be and really is used :

- (a)—Translation *into English* is a means of getting the pupil to understand the foreign language, as for instance, when I tell him that *cheval* means "horse," or when I translate a whole sentence for him ;
- (b)—Translation into English is a means of testing whether the pupil understands, as, for instance, when I ask him what *cheval* means in English, or when I let him translate a whole sentence ;
- (c)—Translation *from English* is a means of giving the pupil practice in producing something in the foreign language ;
- (d)—Translation from English is a means of testing whether the pupil can express himself in the foreign language. It is really a subdivision of this when the teacher lets a pupil translate an English sentence in order to see if he understands some grammatical rule in the foreign language.

It is clear that *a* and *b* are right closely connected, likewise *c* and *d*; yet it will be seen later that the one does not necessarily presuppose the other, as is no doubt generally assumed.

Advocates of the routine-method will throw *a*, *b*, *c*, and *d* together indiscriminately and say about them all that translation is an excellent and indeed the only practical means.

But their opponents, now, maintain that in none of these four cases is translation the only means—very far from it!—and that besides it is not equally valuable in all instances.

(*a*)—There is always danger in translation; but in spite of this there are many who in certain cases will use this means as being the surest and quickest way of getting the pupils to understand, but in other cases will try to do without it; some teachers even think that in all cases they can find other and better means of getting the pupils to comprehend the meaning of foreign expressions.

(*b*)—As a means of testing whether the pupil understands the foreign language, it is a tolerably good thing to let him translate, but only tolerably good; it is not always reliable, and ought in many cases to be a last resort.

(*c*)—Translation from English is, for beginners at least, an extremely poor means in comparison with the many other hitherto generally neglected ways in which the teacher may get a pupil to say (or write) something in the foreign language.

“Das übersetzen in die fremdsprache zum zwecke der erlernung derselben gehort einfach in das gebiet padagogischer sunden und verrirungen” (Bierbaum, *Die neueren sprachen*, i. 57).

(d)—As a test of whether the pupil can express himself in the other language, an oral or written exercise in translation is either illusory or is at least suitable only for the most advanced pupils.

These assertions must now be made good, especially by the suggestion of other means which may be substituted for translation. I shall not continue strictly to observe the distinctions between the four categories, *a, b, c, d*. In order to avoid tedious repetitions of expressions like “the foreign language in question,” I shall in the following pages say in short “the language” in contrast to English.

Are there other means by which I can get the pupil to comprehend the meaning of foreign words and sentences? Yes; in the first place by means of *direct observation* or *immediate perception* (what the Germans call *anschauung*). This applies to substantives which designate objects, etc., to be found in the school-room: fenêtre, porte, banc, chaise, tableau (noir), craie, livre, plume, crayon, montre, élève, maître (professeur), etc. All that is necessary is to point to the objects with such remarks as *c'est* (or *voilà*) *la craie, on appelle ça le tableau noir*, etc., and the pupil cannot mistake the meaning of each word. Furthermore, this is the best way to teach the most necessary words relating to the human body: tête, cheveux, nez, yeux, bouche, lèvres, barbe, joue, oreille, bras, main, doigt, etc. But in addition to the many substantives there are also a number of words

of other classes which can be learned in this manner : voilà une fenêtre, et voilà une *autre* fenêtre ; Pierre est un élève, Paul est un autre élève ; words like *ici*, *là* ; especially a number of verbs of action : *j'écris* ; Victor écrit. je *prends* la craie ; Jean prend la craie. je me *lève* ; Pierre se lève. je *m'assieds*, je *marche* (vers la porte), *j'ouvre* la porte, je *ferme* la porte ; je *donne* le livre à Pierre, Pierre me donne le livre, etc. At the same time as the teacher or the pupil says something or other, the teacher illustrates the action. In that manner, already in the first stage, before the pupils have any French vocabulary to operate with, a number of words and sentences may be learned without the use of a single English word. Yes, even the various tenses of the verbs can be explained by this method. If, for instance, in the course of their reading, the pupils come across *il a pris* and they do not understand it, the teacher can show what it means—this of course does not apply to the very first lessons—by first taking the chalk and saying : je prends la craie, then a book : je prends le livre de Jean, then his hand : je prends sa main, and then saying : d'abord j'ai pris la craie, puis j'ai pris le livre de Jean, et enfin j'ai pris sa main. With a little ingenuity a good deal can be brought in in this way ; some material in French has been well arranged in P. Passy and T. Tostrup, *Leçons de choses*. I shall later come to the question as to whether and how the pupils are to repeat what the teacher says in this way, as likewise to the objection that the pupils in reality understand these words in English. Here I shall merely caution against taking too much material of this kind at a stretch ; it is best to intersperse it with other things.

In the second place, the meaning of the words may be communicated through *mediate perception*, through pictures. This is what Miss Goldschmidt with so much energy has put into practice in her "picture-words" and in other books on the same plan, which have been edited partly by her and partly by others. Each page contains a collection of pictures representing a series of objects belonging to the same sphere of ideas. Sometimes they are joined together to make a whole scene; sometimes the objects remain separated, without being brought into connection with each other; some of the pictures are well put together; others present several curiosities, as, for instance, a telescope freely hovering in a rainbow. Each object is supplied with a number referring to lists where the corresponding French (English, etc.) words are given. In many German schools, and in several places in Denmark now too, large picture-charts are used to hang upon the schoolroom wall, especially the Holzel charts, where, for instance, on a winter-picture are collected representations of the most important things belonging to winter. Then the teacher can point to one of these things and at the same time explain it in the language which is being studied. Finally pictures can also be used to illustrate a narrative or descriptive text, as in the English primers published by Sarauw and myself.

There have been several objections raised against the perception-method. Thus Sweet says that the idea is not so sharply defined as in the case of translation. If we see *chapeau* by the side of (the picture of) a silk hat, we do not know if it merely designates that kind of hat or other kinds too, so that the translation "hat" is, more apt to suggest

the correct idea. Or if the teacher points to his mouth and says *bouche*, the pupils might just as well think that it means lip, etc. The objection comes from a closet philosopher, who has not seen the thing in practice; there is almost no danger except for one who would try to learn a language by himself and exclusively through pictures. In oral instruction, such mistakes are scarcely frequent enough to be worth mentioning, even if it might be a good thing perhaps for teachers to realize that they are possible—they even occur now and then in a child's apprehension of his native language, which in large part follows exactly these same paths. If the teacher understands his business, no mistake at all occurs or else it is soon corrected, for of course he will never stop at merely pointing to the object and giving the word, but he will immediately use it in sentences and connections in which the meaning becomes perfectly clear; for instance, if he only says *tu as une bouche et deux lèvres*, or, after having pointed to his mouth and said *bouche*, he asks one of the boys: *Combien as-tu de bouches?* there will be no danger of such mistakes; indeed all danger is generally precluded from the very beginning, for when the teacher points to his mouth, he is not apt to say merely *bouche*, but *voilà la bouche* or *voilà ma bouche*, where the singular form *la*, *ma* unmistakably indicates the correct meaning. Such misunderstandings as in the case of *chapeau* are no doubt of rare occurrence, but at all events, the teacher may prevent them too by talking about his own and the pupils' hats with the use of the same word.

Another opponent of the perception-method has said that it causes disturbance in the class when the teachers in

modern languages now get up, now sit down, open the door, close the door, blow their noses, pull their boots off and on (?) etc.

A third opponent carefully depicts all the asides a pupil will think of when the teacher, in order to teach him the word *gants*, pulls his gloves out of his pocket: "They are pretty bad specimens," or "Oho! he has brought his best ones along to-day because he knew he was going to use them," etc. Of course the method can be driven to caricature, and of course the discipline can become lax if the teacher goes through the various actions with too much restlessness, but in general the method does not require very different or more disturbing movements than those which take place in every or every other lesson: a pupil goes to the blackboard or the door or opens a window. And if there is any spirit in the teaching, the pupils indulge in no more irrelevant asides than in other lessons.

There seems to be greater weight in the objection that only apparently is the foreign word directly attached to the idea by means of the perception-method, since either a real hat or a picture of one immediately suggests to the pupil the English word *hat*, so that after all we do not avoid the roundabout way through the native language, as we desire; the hobgoblin moves with us. Well, if we think it is possible entirely to prevent English words from turning up in the children's consciousness, we certainly deceive ourselves. But if we are more modest in our demands and simply want the foreign language to be kept as much as possible in the foreground and English in the background, then it cannot be denied that it must make

for this end when it is not necessary for either the teacher or the pupil to mention the English word. And the more they both become accustomed to this method of teaching, the more previously learned words there are for the new ones to be associated with, and the more ingenious the teacher is to vary the whole, the more seldom do the English words occur to the pupil

With the pictures as a basis of suggestion, there can and ought to be conducted talks in the language, at least after the very first lessons are past. It is but seldom necessary to resort to the native language, and the time is almost exclusively occupied in hearing and saying something in the language. But this can best be done when the pictures not only suggest single words but are rich in content. Thus Mrs. Freudenthal, in Finland, has to a large extent in her teaching used reproductions of genre paintings, which give occasion for spinning out whole narratives suggested by the pictures. Perhaps it is still better, as Sarauw and I have done in our book for beginners in English, to supply the tales (or other selections) with little illustrations; they may occasion conversations which have more or less to do with the text and which can be conducted with essentially the same vocabulary; and the teacher ought also to return now and then to previously discussed pictures, which may be treated more fully than before on account of the progress made by the pupils in the meanwhile.

Pictures, then, are of undoubted significance in the teaching of languages, even if their scope must not be overrated and they must not be used as the only means

of explanation—all one-sidedness is hurtful. But the pictures ought to be characteristic of the foreign land and people, especially when they are to be used beyond the beginner stage. I am not the first one to reproach Miss Goldschmidt because she gives pictures showing, for instance, a Danish sitting-room, a Danish postman, etc. and lets the pupils use the same pictures in learning all three foreign languages, something which is not exactly calculated to win interest but must be pretty monotonous, whereas exactly what should be done is to open the pupil's eyes to the manifold and characteristic differences existing between the various nations. Schools ought to be well supplied with pictures on the walls and illustrated works which may serve to give the pupils some enlightenment about French and German conditions of life, natural scenery, buildings, art, institutions. Foreign illustrated papers will be found to contain much useful material, and the teacher ought frequently to use 5-10 minutes or more of the lesson to discuss such a picture in the language with the pupils. That would be an excellent way in which to supplement the teaching based on the text-book.

But not only such ready-made pictures may be used in teaching languages. The teacher can often, by means of rough chalk-drawings on the blackboard, illustrate various things in the text which is being read and base his explanations (in the language) on them. The few times I have done it, the pupils immediately took to it, so that I began to deplore my great lack of skill in drawing. If there was any subject that was neglected when I went to school, it was drawing. Now people

have, fortunately, begun to get their eyes open to the importance of this branch, first and foremost for teachers of all subjects as a help in their teaching, and, secondly, for the pupils as the good thing it is from an educational point of view for them to learn to see an object correctly and to reproduce what they see in a drawing. And just as in the case of natural history and geography, the drawings of the pupils now are an important feature of the instruction, so they might play a similar part in the teaching of languages. It is a splendid idea that has been put into practice in "Det danske selskabs skole." I shall quote from its "Beretning," 1900:

"Exercises in drawing have also played an important part. Before the lesson begins there is written on the blackboard one subject for each pupil to illustrate by a drawing. Each one has a certain amount of space apportioned to him. The pupil is ordered to draw only such things as he can mention and explain in German. But of course the intention is that much more is to be drawn. For instance, if the subject is a wagon, the pupil naturally draws both wheels, wagon-pole, stud-stave, side pieces, seat, driver with whip, horses, harness, etc. The pupil has to explain his drawing to the class, and of course he gets into a tight place; the result is that his interest is aroused for what all the things are called, and he pays close attention to the words when the teacher says them. Fourteen boys in a class can finish their drawings in 10 minutes, and it takes 30 minutes to go through the 14 drawings." (C. Lambek.)

Here it looks as if the subject were given in Danish;

and perhaps the words learned in the exercise have been taken up too much in detail. I should think it might be still better to announce the subject orally and rather fully in the language, to say, for instance, to a Danish pupil who is learning English—You draw a picture of a two-storied house with three windows in each story and one door; outside the house a man is to stand smoking his pipe; or, you draw a carriage and pair, inside the carriage is a gentleman, but you see only the tip of his nose; a dog is running fast behind the carriage. If there is—as there always ought to be—blackboard space enough for several pupils to execute their drawings at the same time, so much the better; the rest of the class can be occupied with something else until the drawings are finished; then they are first explained by the drawer, thereupon by one or several of the other pupils; of course both the teacher and the pupils call attention to anything that has been forgotten in the drawing, and new points are brought up, as suggested by Mr. Lambek. Also in connection with little stories, the pupils may be asked to make drawings to show that they have understood what they have been reading. In speaking about the use of pictures, I have wandered a little from my point of departure, namely, the ways in which (aside from translation) the pupil may be taught the meaning of a foreign word.

All of us who are further advanced must confess to ourselves that in reading foreign books we have often omitted to look up an unfamiliar word in the dictionary, because its meaning was perfectly clear from the *context*. And we have all learned thousands of words in our mother-tongue

in the same way. Then why not use this experience in the teaching of foreign languages? Because it leads to guesswork, to carelessness in studying, to an approximate and uncertain comprehension, is the answer we get. Granted—as far as some cases are concerned! There are many combinations where the meaning of a word may be “scented” through the context, and where a conscientious teacher cannot remain satisfied without some proof that the pupil really understands the word; and there are cases where the teacher imagines that the pupils cannot help seeing the meaning immediately, and yet their guesses are all wrong. But still the ability to arrive at the meaning of an unfamiliar word through the text is valuable and does not deserve to be neglected, but should, on the contrary, be cultivated—under control, of course. At all events, there can be no danger in using really self-interpreting sentences where the meaning of an unfamiliar word may be assumed with unfailing certainty and without guesswork. In a sentence like “Il y a *douze mois* dans *l’année*,” the pupil who is acquainted with any two of the three italicized words will be able to reason out the meaning of the third with as great accuracy as in the equation $a + b = c$ the unknown quantity may be found when the two are given. And if you continue: le premier s’appelle janvier, le second s’appelle février, le troisième s’appelle mars, etc., then it is no guesswork at all if the pupils gather both the ordinal numerals and the names of the months. The same may be said of the following sentences—

Le jour se divise en vingt-quatre heures; l’heure se divise en soixante minutes, et la minute en soixante secondes.

Soixante secondes font une minute ; soixante minutes font une heure ; vingt-quatre heures font un jour ; sept jours font une semaine ; cinquante-deux semaines et quelques jours font une année ; cent années font un siècle.

Here the pupil can infer the meaning of a number of words without needing the teacher's translation. So it is only a waste of time to let the pupil himself translate such pieces—for he can do that half-asleep without looking very much at the French, and he does not learn much that way. No ; let him repeat them in French until he can say them fluently, then let him isolate the ordinals : le premier, le second . . . , thereupon the names of the months : janvier, février . . . ; thereupon go through both series backwards, and then finally answer questions at random : Comment s'appelle le troisième mois ? Quel est le dixième mois ? etc. Or in connexion with the second selection, let him go through all the divisions of time, first beginning with the smallest and then with the largest (with the use of the article *un, une*) ; then ask : Comment se divise l'heure ? Comment se divise le jour ? Combien de secondes a. une minute ? Trois heures, combien de minutes ? Deux années, combien de mois ? etc., etc. In this way it seems as if a teacher can with complete confidence continue for a long time to keep even those pupils occupied who do not know much French, without needing to mention a single English word.¹

Now of course there are only few subjects which can thus be talked about in one self-interpreting sentence after

¹ See below about exercises in counting.

the other: Sweet has, in his *Elementarbuch*, got hold of more of that sort of thing than any other author of similar text-books that I know of; but almost any text will be found to contain sentences where the general sense unmistakably indicates the meaning of the new words; the more of that kind of combinations the pupil commits to memory the better for him. The ability to infer the meaning from the context ought rather to be encouraged and practised than ought the tendency to go by resemblances to words in the mother-tongue or in other languages; even if much may be learned in this way (Eng. *send*, German *senden*; Eng. *ruin*, Ger. French *ruine*, etc.), yet there is still reason to caution against too much confidence in resemblances, for they often lead us astray (even in the case of "etymologically identical words"). Most of the really valuable associations of this kind come of their own accord.

But to continue, the new words may simply be explained in the language to the pupil—this of course really means that the teacher puts the word into a self-interpreting sentence, so it is merely a subdivision of what we have just been speaking about. Anyone who has been accustomed to use the excellent French and English dictionaries, large or small, all the way from Littré and Murray to the little Larousse or Annandale's Concise, knows how often he has been able to find in them quite sufficient explanations of unfamiliar words. Why not use this experience too in the teaching of foreign languages? Thus, for instance, explain *veuf*: Un veuf est un homme dont la femme est morte; une veuve est une femme dont le mari est mort. This

explanation, to be sure, contains no more information than is to be got out of the simple translation "widower" ("widow"); but there are cases where an explanation gives better information than a translation. It is not improbable that many Englishmen, when given the translation *primage* or *hat-money* for German *kapplaken*, will remain just as wise as they were before, but they will immediately understand it if it is explained in German: pramiengeld, das früher dem schiffskapitän ausser der fracht gezahlt wurde, ursprünglich freiwilliges geschenk, dann vertragsmässig bestimmt. The English word *dentil* is in English-German dictionaries translated by *kälberzahn*, but I suppose that most Germans would get more out of Annandale's definition: "the name of the little cubes or square blocks often cut for ornament on Greek cornices," or Funk-Wagnalls' definition: "One of a series of small square tooth-like ornamental blocks in the bed-moulding of the cornices of some Ionic and other entablatures" (here even an instructive illustration). Well, such technical words, where we do not even know the English term, we shall scarcely have much use for in school; but sometimes on account of the chance vagaries of language a translation does not give as exact an idea as an explanation. If I say that *stockwerk* means *floor*, I run the risk of getting an exercise with *stockwerk* used where there ought to be *fussboden*; but if I explain it as "eine der horizontalen einteilungen eines hauses," or something like that, there is no danger of any misunderstanding.

On the other hand, it must of course be admitted that there are many words where an English translation gives

the information required more quickly and more clearly than it could be given in a long explanation in the foreign language; and the teacher ought to consider in each separate case which of the two ways of helping the pupil is to be preferred. Still he must not let laziness influence him to give the translation, which of course is always easiest for him, but he must remember that an explanation in the language always has the great advantage that the pupil, in addition to the new words, hears a number of others which he thereby reviews, as it were, and that the pupil is for the time being wholly occupied with the foreign language. Besides, these explanations amuse the pupils because they get more intellectual work out of them than out of translations, which are given to them gratis.

However, such explanations ought perhaps not to be used to any great extent in the glossaries of text-books, especially in readers for beginners; here it is best to weave them into the text itself. In the first place, in such glossaries or notes, the explanations naturally become drier and more like definitions than is necessary; in the second place, the pupil who does not feel inclined to read those few lines through is tempted to get some comrade, a parent, or a sister to tell him in short the meaning of the word: that is, to translate it. To counteract this by *always* requiring the pupil to commit the given explanation to memory is not exactly a wise plan, since it may easily lead to mere thoughtless memory-work. For the glossary ought to play no more important part in really good teaching for beginners than as a help to the forgetful pupil in his home-preparation, where he can look up the meaning (and pro-

nunciation) of a word which he cannot remember, I do not hesitate to use translation there.¹

The explanations in the foreign language are especially in place when the teacher assigns the lesson and goes through it orally. This must be done with the greatest care and with a view to giving the pupils a really full and all round insight into the new selection to be read—with as much life and as few English words and sentences as possible. Much depends upon the way in which the teacher reads the piece; many pieces can be read in such a way that the pupils cannot help understanding them: for instance, by the use of stress, emphasis of contrasts, change of voice, etc. And then he can point to various things by way of illustration—and it does no harm to point at the window, for instance, on coming across the word *fenêtre*, even if the class has had that word before. Many words can be made clear by means of gestures, etc.; *scie*, for instance, can be illustrated by a sawing movement accompanied by a wheezing sound; for *tailler*, it is only necessary to cut for half a second with an imaginary knife; thus the meaning of *boire*, *chanter*, *coup de pied*, *grimper*, *joyeux*, *mécontent*, *pleurer*, *dormir*, *taper*, and many other words can be given; as a rule, merely little (not noisy!)

¹ It is quite a different matter if the (literary) texts which more advanced students can read are to a large extent annotated in the language itself. But the annotated editions prepared for native students in many cases assume too much for our pupils, and on the other hand are apt to give a good deal of information which is not so valuable for them; so it were best as soon as possible to prepare editions of works of foreign literature with commentaries in the language, which especially meet the requirements of our pupils

suggestions are necessary for the class to understand immediately.

Finally there are circumlocutions in the language, not straightforward definitions as in the dictionaries, but also other explanations; often it is only necessary to lead the thoughts of the pupils in upon the right track. On coming across German *hauptstadt*, for instance, the teacher can say: London ist die hauptstadt Englands, Paris ist die hauptstadt Frankreichs, und Kopenhagen ist die hauptstadt Dänemarks—and then ask one of the pupils: Heinrich, weisst du jetzt was hauptstadt bedeutet? Perhaps he will answer, "Capital," but then the teacher can say: Ganz richtig, aber kannst du nicht das wort auf deutsch erklären? The pupil: Ja, die hauptstadt ist die grösste stadt eines landes. The teacher: Ja wohl, es ist die erste stadt, die grösste stadt, die wichtigste oder bedeutendste stadt eines landes. Then he may add: Nun, Johan, kannst du andere hauptstädte Europas anführen, and when he has mentioned a few, the teacher says: Schön, das genügt, and passes on. Even if many words are used, yet they are not superfluous because they are foreign words, and therefore a few minutes' conversation in this manner is about just as useful as if a whole page had been read in the language. And the pupils will ever after remember the meaning of the word *hauptstadt* much better than if the teacher had simply told them the translation and then continued with the reading. In every separate case, the teacher must feel his way to decide where there yet remains something that is not understood, and where further explanation would be superfluous or tiresome; that is also one of the reasons

why such circumlocutions had better be left to the teacher than included in the text-book.

Of course it is necessary to have practice and a good deal of tact in order to give this kind of explanations naturally and well, and carefully adapted to the needs and standpoint of the class; the teacher must have a pretty good idea of what the class knows beforehand, and thereby which words and expressions he may use with certainty; the easier and the more colloquial the words are which are used in the circumlocution, and the more concretely it is expressed, the better. It is better to explain too much than too little, and one must not be afraid of using a number of words when they only are in the foreign language. There is some truth in Gabelentz' remark: "Gesprächige leute von engem gedankenkreise sind für den anfang die besten lehrmeister"¹; the teacher must not exactly make himself stupid, but he must admit that no matter how high he himself stands intellectually, he can very well learn something from the survery-method of teaching languages: for instance, that taciturnity or conciseness of expression do not lead to the goal. It pays to give some attention to this form of instruction and to find out what kind of explanations are of the greatest linguistic benefit to the pupils. It is not difficult, as a rule—even without direct questions, which, however, the teacher ought not to be sparing of²—to feel what is understood and what is not, just as the boys can

¹ *Die Sprachwissenschaft*, 70.

² But which, of course, ought not to be asked in the form "Do you understand?" with the obligatory answer "Yes," which too often means nothing.

easily be trained to say so immediately when there is something that they do not understand. All that is necessary is to make them feel confident that their teacher is always willing and glad to answer their questions, and that they will never be made fun of for asking. Sometimes, of course, he may also make another pupil answer the question if it is an easy one.

The following may serve as a connected specimen of the method of procedure, even if I have, perhaps, explained a word or two which for an English class would need no explanation.

Devant la porte d'une maison forestière [c'est à dire une maison située dans une forêt. Vous ne savez pas ce que c'est qu'une forêt? Eh, bien, c'est plus grand qu'un bois, une très grande collection d'arbres, ça s'appelle une forêt. Adolphe, peux-tu me nommer une forêt en Angleterre? La maison dont nous allons parler, était située dans le milieu d'une forêt, et devant la porte] *une jeune femme, les bras nus, cassait du bois à coups de hache sur une pierre.* [Elle avait les bras nus, il n'y avait rien pour couvrir ses bras, elle n'avait pas de manches. Pierre, dis-moi si Jean a les bras nus? Elle cassait du bois (shown by a gesture) et elle employait pour ça une hache (if the word is not known, and is not understood at once, you may give the translation); chaque fois qu'elle fait un coup de hache elle casse un morceau de bois.] *Elle était grande et bien faite, une fille de forêt, fille et femme de forestiers* [son père et son mari étaient des forestiers, ils avaient des

emplois dans la forêt ; et elle avait été élevée dans la forêt de sorte qu'elle appartenait tout à fait à la forêt. C'est ce qu'on a exprimé en l'appelant fille de forêt.] *Une voix cria de l'intérieur de la maison :*

Nous sommes seules ce soir, Berthine, il faut rentrer [il faut que tu rentres], *voilà la nuit* [il commence à se faire tard] ; *il y a peut-être des Prussiens* [les Prussiens sont les habitants de la Prusse ; ceci se passe pendant la guerre entre les Allemands et les Français — il y a peut-être des Prussiens] *et des loups qui rôdent* [qui vont çà et là ; le mot rôder s'emploie très souvent en parlant de bêtes féroces].

J'ai fini, maman, répond la jeune femme, n'aie pas peur ; il fait encore jour. [Elle dit que la nuit n'est pas encore arrivée ; elle y voit encore, et elle n'a pas peur, elle ; mais, du reste, elle a fini son travail ; il n'y a plus de bois à casser.]

Puis elle ferma les volets [les volets, ce sont les pièces de bois qu'on applique sur les fenêtres pour les protéger. Paul, dis-moi s'il y a des volets sur les fenêtres de cette salle-ci ? Il y en avait dans la maison dont nous parlons dans l'histoire ; Berthine les ferma], *rentra, et poussa les lourds verrous de la porte* [un verrou est fait de fer, on le pousse pour empêcher d'ouvrir la porte.]

Sa mère filait auprès du feu. [To explain *filer*, a gesture and the imitation of the sound of the wheel may be employed, or else the translation supplemented, perhaps, by : *filer*, ça vient de *fil* puisqu'en filant on fait des fils.]

Je ne suis pas tranquille, dit-elle, quand le père est dehors. [Vous voyez que la mère a plus peur, elle, que la fille. C'est que son mari n'est pas là.] *Deux femmes, ça n'est pas fort.* [Ce n'est pas beaucoup ; c'est si peu de chose que deux femmes si les Prussiens viennent.]

La jeune répondit :

Oh ! je tuerais bien un loup ou un Prussien tout de même.

Et elle montrait du doigt un gros revolver suspendu au-dessus de la cheminée. [La cheminée, c'est là où on fait du feu.]

Son mari s'était engagé dans l'armée [il s'était fait soldat] *au commencement de la guerre, et les deux femmes étaient demeurées seules avec le père, le vieux Nicolas Pichon, qui avait refusé de quitter sa demeure pour rentrer en ville* [refusé ? Si tu dis à Alfred de te prêter son canif, il refuse s'il dit : " Non, je ne veux pas te prêter mon canif." On avait dit à Pichon d'aller en ville, mais il avait dit : " Non, je ne veux pas quitter ma maison " ; donc il avait refusé].

La ville prochaine, c'était Rethel. On y était patriote [vous savez que celui qui aime sa patrie, est nommé patriote] ; *et les bourgeois* [les habitants de la ville] *avaient décidé de résister à l'ennemi. Tous—boulangers, épiciers, bouchers, menuisiers, libraires, pharmaciens, manœuvraient à des heures régulières* [Tout le monde s'était fait soldats ; le boulanger, c'est celui qui vend du pain ; l'épicier vend des épices, du thé, du café, du chocolat, et

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mille autres choses ; le menuisier fait des tables et des chaises ; le libraire vend des livres ; le pharmacien vend tout ce dont on a besoin quand on est malade—donc vous voyez que tous les hommes, de toutes occupations et de toutes classes, allaient manœuvrer tous les jours à une heure fixe] *sous les ordres de M. Lavigne, ancien sous-officier de dragons* [il n'était plus sous-officier, mais il l'avait été ; c'est ce qui est indiqué par le mot ancien], etc , etc.

It is best to go through the lesson for the next time in the beginning of the hour, when both the teacher's and the pupils' powers are freshest, and when there is sure to be plenty of time for it ; at the end of the hour the teacher may be too hurried and nervous in his anxiety to get through the proper amount before the bell rings. In going through it, the teacher may either let the pupils look at their books or require all books to be closed. The latter is the better way, since then the pupils can give more undivided attention to the teacher ; for they must drink in all his words and follow his slightest movements. In that case it is no doubt always best for him to write down on the blackboard each new word as he explains it, and after everything has been explained he may close either by reading the piece aloud himself (without interpolations) or by letting one of the pupils read it. Yet it is not well to follow one method of procedure all the time ; and if the piece is easy, so that there are only a few new words, it may immediately be read aloud by one of the pupils (slowly, not in a forced way !), who may stop and ask whenever

there is anything that he does not understand. If a sentence contains two or three unfamiliar words or some other difficulty which has given occasion for a question, it must by all means be read again connectedly without interruption as soon as a period has been reached. Finally the teacher can, if it seems necessary, as a further guarantee, let one of the pupils give a free rendering of the contents in his native language; that is a sort of control, at all events until the class has become quite accustomed to having the lesson gone through in this way.

Let me suggest here that, in going through the new lesson, the teacher can also counteract the injury which an unusual order of words or expression occurring in a selection of poetry might do to the pupil's instinct for the natural language, by giving the prose order of words and explaining it. For instance, the lines: "And everybody in the house On tip-toe has to creep" can first be explained as if they ran: "And everybody in the house has to creep on tip-toe"; again, such an expression as *at eve* may be altered to *in the evening*. Then when the pupil sees the changed order of words and the unusual expression in his book, he will understand that they are due to the poetical form. Therefore he will not be tempted to imitate them; if he should do so in later exercises, the teacher must correct him, since there is no earthly reason why the pupil should practise *using* anything else but everyday language. It is, however, a matter of course that whenever I have used verses in my own books for beginners in English, I have tried to find such as contained very few deviations from the usual form of the language.

VI

WE have then come to the following result with respect to translation as a means of interpreting a foreign language to the pupils (p. 56 *a*): it is not the only and the best means; it ought to be used sparingly; and at all events it is not necessary to translate whole connected pieces, but merely a word or, at the very most, a sentence now and then. But this investigation has already thrown some light upon our next point, namely, translation as *a means of testing* whether the pupils understand the foreign language (p. 56 *b*).

Here, too, observation may take the place of translation. The pupil who obeys the teacher's command, *montre-moi la fenêtre*, by pointing at the window shows that he understands the word just as well as the one who in answer to the question: what is the meaning of *fenêtre*? answers, window. Likewise the one who can point to the right thing when the teacher shows him a picture and says: *où est le chapeau du garçon? où sont ses souliers? vois-tu le toit de la maison?* etc., or the one who carries out a command like *prends la craie, lève-toi, assieds-toi, donne-moi ton livre, prends le livre de Jean et donne-le à Henri*—especially when he at the same time says: *voilà la fenêtre, voilà le chapeau du*

garçon, voilà la craie, je me lève, etc., with a correct application of the words desired. Nor can there be any doubt that a boy has understood a French question when he can give a sensible answer in the same language, or that he has understood a narrative which has been told or read to him when he can retell it (in English, or still better in French).

The teacher is no doubt most tempted to let the pupils translate when he wants to make sure that they know the new selection which has been assigned to them for home-study. But even in this case, if the teacher has only gone through the lesson on assigning it (as indicated above) in a detailed and lively way, and with continual appeal to the pupils, so that the whole does not become a mere monologue by the teacher, the translation test is not as necessary as it would have been if the lesson had either not been gone through at all or if the teacher had merely translated it rapidly. He will often find it sufficient to ask a question now and then about some single point in the selection, especially if the selection is used for such exercises as will be described below, which directly and indirectly show whether the pupils have understood it all or not.

But still, let us assume that the teacher insists on having the selection translated—and of course this may always be a good thing once in a while by way of a change, most so perhaps when the teacher has not been quite able to digest and absorb the new methods. Then the best thing for him to do is to require the translation immediately, before the pupil has read the piece aloud. This is the most reliable test as to whether the lesson really has been learned in time, for the pupil has not the chance while he is

reading aloud to speculate about how it is to be translated, and, on the other hand, when he comes to read it in the foreign language, he is not disturbed by irrelevant thoughts in his native language. Besides, the teacher must understand that this translation is not the most important event of the hour; it ought therefore to occupy as little time as possible. The pupil must be required to deliver his translation quickly, and it is not necessary to criticise the English expressions with pedantic exactitude. As soon as it is clear that the pupil understands perfectly, it is better for the teacher himself to give the correct English expression in passing, than to waste time in letting him find it out for himself.

A little turn of expression, a word-formation, or an order of words which is not quite English can very well be allowed to pass unnoticed; it is just when there is no attention paid to these things that they are less apt to be injurious to the pupil's English than when the translation is treated as if it were the only thing. In case of any unusually awkward expression, the teacher can indulge in a hearty laugh together with the pupils and say: "Well, that is not the very best English you are giving us, but the meaning is clear enough, and all that we are concerned with here is if you understand the French, and that you do. Of course we know that you would never seriously say or write anything like that in your mother-tongue." No more attention than this, it seems to me, ought to be paid to the English in these oral translations—the less we occupy ourselves with our native language during the French or German lessons, the less will it become contaminated:

good English is not to be learned in *those* lessons, and poor English the teacher must give both himself and his pupils as little occasion as possible to use.

It is a different matter when *advanced pupils* can get both pleasure and benefit out of occasional exercises in translation. Then these must be chosen so that there are considerable deviations between the foreign language and English, which of course does not mean that the selected specimen of the foreign language itself need be difficult to understand. When the pupils are not daily occupied with translation, but move freely in the foreign language, it would just be great sport for them for a change to have a contest as to who could find the best and most exact English equivalents for foreign expressions. Thus there is no little difference between this kind of exercise and those now prevalent sight translations whose chief object seems to be to test the vocabulary of the pupils. The translation exercise that I have in mind should be conducted on about these lines: the selection should be read aloud to the class; if it contains any unfamiliar words, they should be explained in the manner described above, or, if they are translated instead, there should be given (as in a dictionary) perhaps five or six English equivalents to choose between; thereupon the pupils (in class under supervision) write their translations, which the teacher afterwards reads aloud and compares, so that the pupils themselves may judge as to whose translation has come nearest to the original and as to whether that rendering is to be preferred where every little element in the original has been taken into account but where the English has thus become a little bit long drawn

out, or that rendering which in pith and euphony can stand comparison with the original, but where every detail has not been strictly included, etc. In short, the exercise is not to test the pupils' knowledge in the foreign language, but to give them some idea of the difficulties which the *art* of translation has to contend with; and for the same reason the pupils might also be asked sometimes to try their skill in a metrical translation of a piece of poetry, but perhaps only in such a way that all participation in the contest is quite voluntary. Such selections might be chosen where we have good poetical translations in our literature, which could then be compared with the efforts of the pupils.¹

Some few exercises in artistic translation, which the teacher carefully goes through with them, will help to give the more advanced pupils a vivid perception of some of the most delicate shades of variation in the languages as means of expression for human thought—but as the daily bread of language instruction that kind of exercise is not to be recommended, especially not for beginners.

In the daily teaching of languages it is in a number of cases quite superfluous to let the pupils translate. If the reading selections are as easy as is desirable, there will be some sentences in each lesson where neither the vocabulary nor the construction presents the slightest difficulty. In other sentences, the difficulty is simply due to a new word, but if the teacher just devotes a few minutes right away to hearing the new words, it is not necessary to have those

¹ As an introduction to these exercises, the teacher might compare several different translations of a part of Goethe, for instance, with each other, and with the original.

sentences translated either. There are, as we know, many sentences which can be understood without any difficulty at all, but which are still difficult to translate ; if the pupil knows the meaning of *schwören*, he will readily understand "er hat hoch und teuer geschworen," but it will not be so easy for him to find the best way of rendering the adverbs, and it is really purposeless to waste time over them. (See also above, p. 50).

Then finally there remains one or another really complicated sentence, which can be separated out from the rest and translated by the pupils—if the teacher in order to save time does not prefer to translate the whole of it himself. To test the pupil's comprehension of single words by letting him explain them in the language is not very practical except to a limited extent; it might only be useful in dealing with clever advanced pupils where it would not necessarily degenerate into a mere committing of definitions to memory. It is therefore more properly in place in university instruction than in schools.

If any one now says that this method of procedure by which translation as a test of the pupils' comprehension of what they have read is limited to the least possible, and in many lessons even the very last remnant of it is done away with, is far less satisfactory than the old-fashioned translating over and over again of the whole lesson, and that the teacher thus has no means of knowing what the pupils understand and what not, I answer that, in the first place, the pupils' comprehension of a piece which they have even translated several times in the old way is often poor enough ; the most incredible thoughtlessness can thrive under the

shelter of rehearsed translations. In the second place (and this is more important) the new method, when applied in the right way, offers such an abundant variety of means by which to sound the pupils and test how deeply they are penetrating into both the language and contents of their reading, that the teacher can easily feel sure of all essentials. This will be made perfectly plain in the following description of the manner in which the lessons ought to be conducted.

The selection must be read aloud. This had best be done—at all events as a rule—by the teacher first; of course he read it yesterday when he went through it for the first time, but he did it more slowly, interrupting himself with explanations, etc., for it was new for the pupils, and it was necessary for them to comprehend the meaning. But now the teacher may read it quickly, fluently, with the proper “expression,” in short, in a lively and natural manner. Then the pupil (the pupils) reads the same. At the beginner-stage, the teacher must read each sentence by itself and then get the pupils to repeat it while they have the teacher’s pronunciation fresh in mind. Later on the teacher may take larger sections, which may be parceled out to the pupils in not too small portions. And one cannot be too particular with the way in which this reading is done; such stuttering, with pauses between words belonging closely together, and neglect of natural and necessary pauses, which used to be the rule, ought never to be tolerated, not even as an exception. Even the first beginners ought to be required to read each sentence connectedly with natural expression; the teacher will not regret any trouble taken on

this account, even if it involves ever so much repetition. The more attention that is paid to this in the first few months, the easier will it be later to require the pupils to read well—that is, intelligibly and intelligently. This reading aloud, besides being an exercise in pronunciation, also has its other advantages for teaching purposes. Milton, already, said that it is easy to hear only from the way in which a piece is read, if the reader understands it or not. A really good reader can in the most delicate manner lay bare his appreciation, and vice versa it is not difficult for a teacher quick of hearing to detect, through a pupil's uncertainty, false emphasis, etc., what he has not understood (or learned) in the piece he is reading—and then he can pounce on him and get him to disclose the gap in his knowledge. When this is filled up, of course he must read the piece again better than the first time. The reading (or reciting) of dialogues, with the parts assigned to various members of the class, is always amusing, and can easily be used as a means of encouraging natural emphasis and expression.

Reading in unison ought not to be neglected ; it has the advantage of occupying the whole class at once, so that the pupils get more practice in producing the foreign sounds than when each one reads separately. Of course the teacher cannot exercise so sharp a control as when he hears one at a time, but yet he has by no means lost his control ; by practice, he can learn to detect single mistakes through the whole chorus, and can even be tolerably certain as to where they come from, and then he can get the suspected pupil (or pupils) to read the difficult part alone. A help of a similar nature in language-instruction is *singing*. When a

teacher knows how to get his pupils to learn to sing some of the verses in the reader, such class-singing will be found to be both beneficial and enlivening; the words are more easily remembered and the pronunciation is improved. Singing in a foreign language as a factor in teaching was already a number of years ago used by Paul Passy; it plays an important part in the well-known "Palmgrenske samskola" in Stockholm and in several German schools, and has now of late years also been put into practice by some Danish teachers in a very enjoyable manner; on several occasions, the pupils have even given up a part of their recess in order to sing foreign songs, when the teachers in adjoining classes have looked askance at the singing during the lesson-hours.

The oftener a piece is recited by a pupil, the more firmly are the single words and especially the word-combinations rooted in his memory; indeed it has even been attempted to base a whole system of instruction on this experience, as for instance in v. Pfeil's highly interesting pamphlet: "Wie lernt man eine sprache am leichtesten und besten?" (Breslau, 1884), and in several other works by the same author, especially his "Eins," Beitrage zur erziehung im hause (3rd ed. Leipzig, 1879), which is also valuable for other pedagogical suggestions. His method of procedure is simple: no grammar; no translation from the mother-tongue; only one language at a time, which then is pursued at full speed (as a rule, six or more hours a week) in the following manner. From the very beginning, an author is taken up; the same piece (a couple of lines to begin with) is first read aloud by the teacher, then by the pupil (if

necessary, several times), is thereupon translated word by word by the teacher ("to the complete neglect of German sentence-construction; I would not tolerate having turns of expression rendered into good German") and afterwards in the same way by the pupil, is then read aloud by the pupil twice more in the course of the same lesson and once again in the beginning of the next; finally every Monday, the pupil reads aloud all that has been gone through in the preceding week, and, not stopping at that, whole books or large sections of books may be read through connectedly after they have in this manner been studied in instalments. Translation is omitted as soon as there is no danger of miscomprehension, and can soon be quite dispensed with in dealing with easy sentences, which then are only *read* through the stated number of times. During this repeated recitation of the foreign sentences—at least four times after the pupil has understood their meaning—the mother-tongue steps into the background of its own accord, as it were, and the idioms of the foreign language take firm hold upon the memory. So far v. Pfeil, who, as he himself asserts—and why should we not believe the man?—has had good results in the course of a short time, both in taking and giving instruction according to this method, which, to be sure, he has only employed in private instruction, never having tried it in a class. The impulse to make independent use of the language-material thus learned makes its appearance very early. Thus v. Pfeil tells about a pupil thirty-two years old, who was brought up in a country school and who had never before learned any foreign language, but who after

ten lessons wrote him an Italian letter filling four octavo pages, which, if not quite correct, was still quite intelligible.

But the method is terribly spiritless and mechanical, perhaps you will say. Oh, yes—but is it really more spiritless to read something aloud many times in which there is some meaning—and some meaning which you understand—than to translate something just as many times in which there is no meaning at all, to say nothing of all the other inane things which our old methods bring in their train, such as grammatical rigmaroles, etc. However, it is by no means my intention to give the v. Pfeil method an unqualified recommendation, at all events not for school purposes; it is too monotonous, and a more varied method of instruction may surely have the same or greater advantages. Already, in the preceding suggestions, it will have been noticed that there were several deviations from v. Pfeil's method of procedure; here I shall merely call attention to some things which we can learn from it: first, that we must as soon as possible dispense with translation where it is decidedly superfluous; and secondly, that our most important object, namely, that the foreign turns of expression shall make such an impression upon our pupils that they themselves can use them on occasion, cannot be attained without much repetition.

During the first lessons, it is of so much importance for the pupils to catch and reproduce the sounds that the repetitions which are necessary for practice in pronunciation also serve to impress the sentences on their memory; the teacher must only make sure that the pupils know the meaning of each sentence before they begin to practise

pronouncing it, and that they do not forget it, so that the words become merely meaningless sounds. Such a selection as the one introducing my French primer (*La chèvre*)¹ lends itself well to this purpose; it occasions many repetitions of the same sentences, still without becoming tiresome, and the rhythm encourages natural, fluent and non-stuttering recitation.

Later on, of course, there is no necessity for so much repetition merely for the sake of the pronunciation. Then one might require the texts to be committed to memory; but this involves the danger that they might be learned and remembered as lifeless series of words without any regard for their meaning, especially if the teacher makes a routine of it. But it might be quite useful every half-year, for instance, or perhaps a little oftener, for the pupils to be assigned each a piece to commit to memory; they may themselves choose one of the pieces which have been read, and then they must be expected to recite it with a very good pronunciation and correct expression; no parrot-performance! But otherwise the main point is for the pupils to be occupied with the text repeatedly in such a way that they do not lose sight of the meaning, so that they may thus become so familiar with it that at last they know it almost or entirely by heart without having been directly required to commit it to memory. And this can at the same time be done in such a way that the pupils are led to say a number of things without following them in the printed text, so that imperceptibly they are being pre-

¹ Somewhat similar to "The House that Jack Built." Biquette veut pas sortir des choux.

pared to be able to say something in the language quite of their own accord.

The teacher can divide the day's lesson into sentences, which he pronounces and the pupils repeat after him. They have all closed their books, and when the teacher says a sentence, no one knows who is to repeat it. By this manner of teaching, which is also practicable in connection with the exercises which I shall suggest later, the teacher makes sure that a pupil's attention cannot wander in the confidence that it is some one else's turn; it is every one's turn all the time. Thus the teacher says, for instance: *Les abeilles ressemblent aux mouches; Pierre, répète.*—Peter: L. a. r. a. m.—Teacher: *Jean, répète ça encore.*—John: L. a. r. a. m.—Teacher: *Mais elles ont un aiguillon; répète, Charles.*—Charles: m. e. o. u. ai.—Teacher: *Et elles piquent très fort quand elles sont en colère; répète tout ça, Adolphe, etc.* Or, by way of a change, the teacher can let the first one who repeats the sentence mention one of his comrades, who is to repeat it again.

Let me remark in passing that I have always given my pupils French names immediately in one of the first lessons; they are written on the blackboard (in phonetical transcription of course, see below), and are very quickly learned; as a rule, they are simply translations of their first names, occasionally of a nickname, etc. It amuses the pupils, and the teacher has the advantage of being able to use their names in the middle of a French sentence without marring the run of the language.

Other similar methods: pupil A reads aloud; after

every sentence, either the teacher or he himself appoints someone to repeat.—Or: the teacher reads a sentence aloud, then says: *traduis, Jules*; and after Julius' translation: *répète ça en français, Paul*. This is better than to let the same pupil first translate and then say it in French, for thus neither one has to make a sudden change from one basis of articulation to another.—Or: when a piece has been read aloud as a whole, the teacher may render it into English, a sentence at a time, and get the pupils to express the same thought in French. This is, of course, the most difficult of these methods and ought to be employed with caution, for the pupils may easily be tempted to *translate* from English (that is, to construct their French after the English) instead of reproducing the French which has been given, so that we thus risk all the dangers which are commonly associated with the old-fashioned method of translation from the native to the foreign language (cf. below). Therefore it were best that this kind of exercise merely be used occasionally, and only when the selection employed is otherwise so familiar to the pupils that they almost have it by heart in its French form. A variation of all these exercises is, instead of a single pupil, to let the whole class repeat the sentence in unison.

If the pupils should begin to lag, it indicates that the class is not yet sufficiently familiar with the text, and then the best thing to do is to say: Well, now you read the piece through three times in chorus and then we shall begin from the beginning in the same way as before with repetition without the book. It does not take long before the teacher can to advantage enter upon little deviations from

what the pupils know from the book ; thus he secures himself against thoughtless pattering out of what has been committed to memory at home—which of course the attentive teacher easily can detect through the manner in which the pupil reads. But too great deviations are scarcely advisable ; they easily lead to confusion and to the danger of wandering too far from the matter in hand, which is of course to make the pupils thoroughly familiar with the text. As examples of permissible changes of the sentences which have just been employed, I shall mention : Une abeille ressemble à une mouche (L'abeille ressemble à la mouche) mais elle a un aiguillon | et elle pique très fort quand elle est en colère—or : Les abeilles ressemblent beaucoup aux mouches, | mais elles ont un petit aiguillon, et elles piquent fort. . . . Or one may interpolate : les mouches ressemblent aux abeilles, | mais elles n'ont pas d'aiguillon, | et elles ne piquent pas comme les abeilles. It is best not to enter upon greater deviations, because then it will too frequently be necessary to let a pupil translate the sentence constructed by the teacher, since otherwise it is not certain whether the whole class has understood it or not.¹ The most important thing in these exercises, as also in the exercises with questions (see below), is not to let the pupil get beyond his depth so that he will become frightened and lose confidence, for then he will never learn to swim.

We have hitherto assumed that the pupils repeat what

¹ The text-books may sometimes contain a whole piece in two versions ; perhaps the teacher himself may occasionally undertake to re-write (on the blackboard) or re-tell a selection.

has been said orally ; if the repetition is written, we have *dictation*—an exercise which must not be neglected and which can be conducted in different ways, partly parallel with those just mentioned. The teacher can either say a sentence or one of the boys can read it aloud ; once may be enough, but the teacher may also say it twice, or else say it himself first and then let one of the pupils repeat it before it is written down ; it may be a sentence taken from the reader (first stage), a sentence taken from the reader but slightly changed (second stage), or an entirely new piece (only for advanced students) ;¹ the dictation may be written on the blackboard or in copy-books (on slates) ; one pupil may be occupied in the first way while the rest of the class is occupied in the second way ; sometimes the class itself may correct the mistakes ; if there is blackboard space enough, several pupils can be writing the same or different things at the same time. The dictation may be required to be written with phonetical transcription (see below) or orthographically, or one pupil may write in one way, another in the other way, the two being afterwards compared.

Finally, dictation may be used in connection with several of the exercises which I shall suggest later. A question is dictated, and the pupils are required to write both the question and the answer ; a sentence is dictated in the

¹ And even for them only in small measure, since it must be remembered that nothing is learned thereby, but it is merely a test in what has been learned, and that the mistakes made by the pupils, as we know from experience, easily take root in their memory because they have written them, and are not effaced by the teacher's corrections.

first person, which is then to be inflected in all persons, etc. The advantages of dictation are, that it trains the pupils in rapid and sharp comprehension of spoken words, that it gives the teacher an effective means of testing what each pupil has comprehended, and that the pupils generally remember pretty well what they have once written down. But the disadvantage of dictation, as of all written class work, is that it consumes more time than oral exercises. Dictation with "catches" is of course beneath the dignity of a modern language teacher.

VII

I SHALL here deal with various kinds of exercises in which the pupils have to say something in the foreign language which they have not either seen in their books or heard from someone else just a moment before. Some of the first and easiest of these are *arithmetical exercises*. But here I must first stop to make a remark about the numerals in general. It is not so seldom that we find pupils in our schools who have studied French for several years without having become perfectly familiar with the French numerals; they have great difficulty with dates. What is the cause of this phenomenon? Of course the French numerals are difficult, more difficult than the German; but the French verbs are also more difficult than the German, so that alone is not the reason why this class of words troubles the pupils. No; the matter is quite simple. Only imagine a French reader so planned that there is not a single French adjective in the text, while English words like "good," "ugly," "dazzling," "white" are mixed in among the French words. Would the pupils then be able to learn the French adjectives? But is not this exactly what is done in the case of the numerals? It makes no difference if the French text has 1888 or "eighteen hun-

dred and eighty-eight," in both cases the pupil has to translate from English to French when he is reading the passage aloud. There are scarcely any exercises at all in translating numerals from French or in understanding French numerals; as far as this class of words is concerned, the very poorest method of translation is used, the one by which the pupil is himself required to construct expressions in the foreign language according to certain rules, without having previously had sufficient opportunity to see and hear how the foreigners themselves go about it. In the home preparation we may be very sure that only the most conscientious pupils trouble themselves to think about how 1793 ought to be read.

Then here we have a point where reform is necessary and unusually easy to bring about. Let the Arabic numerals disappear from all text-books for beginners in a foreign language, and then if they contain enough of numerals written out in full—and especially if the teacher drills the pupils a good deal in simple arithmetical exercises in the foreign language in the manner now to be suggested—it will be found that when the pupils are so far advanced as to give up text-books and read literary works, they will have no difficulty in reading all the numerals which they happen to come across fluently and correctly.

Already, at a very early stage, after one or two months' instruction, the teacher can begin with arithmetical exercises, because they do not require any great command of language; they not only give the pupils practice in the numerals themselves, but also in catching the foreign words and sounds. The question is directed, as suggested above,

to the whole class, and then the teacher points out—by name or merely by a glance—the one who is to answer it: the answer must include the question. Thus the teacher: Deux fois six, combien, Henri?—Henry: Deux fois six font douze. (Répète, Jean). Trois et neuf font, Alfred? A.: Trois et neuf font onze. T.: C'est faux, n'est-ce pas, Louis?—Louis: Oui, trois et neuf font douze. (Or: Est-ce correct, Louis? or: Est-ce bien ça, Louis?) In addition to this, sums may be set containing concrete numbers, especially such as may familiarize the pupils with the foreign coins: deux francs, combien de sous valent ils? trois sous, combien de centimes? . . .; or a little rule-of-three sum: si une poire coûte trois centimes, combien cinq poires? Or, for instance: deux œufs à deux sous et trois pommes à un sou, combien ça fait-il? The teacher must not be afraid of using several whole lessons for such exercises, and afterwards he can take a few minutes of a lesson now and then in order to keep the pupils in practice. Since of course it is not arithmetic that is being taught, it is best to stick to easy problems, mostly addition and multiplication. Of course, by way of a change, one pupil may be allowed to give a problem to another to solve.

The numerals may also fittingly be brought in when the vocabulary is to be reviewed, the boys being allowed to count with concrete numbers in a certain order, so that each boy in turn has to think of some word which has not previously been used during the lesson; it is often funny to see how eager they are to outdo each other. And it often happens that a pupil who has said *Pass*, suddenly recalls a whole series of words when one of his comrades

mentions a word from a selection which has not been broached before ; the one thought suggests another that is associated with it. In French, the pupils must also pay attention to the form of the numeral, which changes according as it precedes a vowel or a consonant.

It very seldom happens that a boy uses a word which is impossible after a numeral, as for instance, *venir* or *bonsoir* or *trot*, which indicates that he is ignorant of the word's signification, but then the whole class laughs of its own accord. But it is the easiest thing in the world to hear from the manner in which the words are said if they are really understood ; and, in case of doubt, the teacher can suddenly ask for a translation ; this is, however, generally superfluous, for the pupils only mention words which they understand, but still of course it is good for them to review them.

One of the most important exercises is to transpose a selection which has been read into *questions* and *answers*. The teacher can begin this rather early, but he must from the very beginning and always strictly require the *pupil's answer to be given in the form of a complete sentence*. We have no use for such an undignified performance in which the pupil gets along bravely if only he is able to answer all his teacher's questions with either *Oui, monsieur*, or *Non, monsieur*, or some other equally intelligent answer. As an illustration of the kind of exercise I mean, take for instance the following one based on one of the very first texts in my own French Reader, which runs :

Enfant gâté.

Veux-tu du pâté ?

Non, maman, il est trop salé !

Veux-tu du rôti ?

Non, maman, il est trop cuit !

Veux-tu du jambon ?

Non, maman, il n'est pas bon !

Veux-tu du pain ?

Non, maman, le pain ne vaut rien !

Enfant gâté, tu ne veux rien manger,

Enfant gâté, tu seras fouetté !

The following questions may be based on this piece. The pupils' answers are given in []:—Es-tu un enfant ? [Oui, monsieur, je suis un enfant.] Es-tu un enfant gâté ? [Non, monsieur, je ne suis pas un enfant gâté.] L'enfant gâté veut-il du pâté ? [Non, monsieur, il ne veut pas du pâté ; or : l'enfant gâté ne . . .] Veut-il du rôti ? [Non, monsieur, il ne veut pas du rôti.] Veut-il du pain ? [Non, monsieur, il ne veut pas du pain.] Veut-il du jambon ? [Non, monsieur, il ne veut pas du jambon.] Pourquoi ne veut-il pas du pâté ? [Parce que le pâté est trop salé.] Pourquoi ne veut-il pas du jambon ? [Il ne veut pas du jambon parce qu'il n'est pas bon.] Pourquoi ne veut-il pas du rôti ? [Parce qu'il est trop cuit.] Pourquoi ne veut-il pas du pain ? [Parce que le pain ne vaut rien.] Qu'est-ce qui est trop salé ? [C'est le pâté qui est trop salé.] Qu'est-ce qui ne vaut rien ? [C'est le pain qui ne vaut rien.] Qu'est-ce qui est trop cuit ? [Le jambon est trop cuit.] L'enfant gâté sera-t-il fouetté ? [Oui, monsieur, il sera fouetté.] Pourquoi sera-t-il fouetté ? [Parce qu'il ne veut rien manger.] Va-t-on chercher le bâton pour taper l'enfant gâté ? [Oui, monsieur, on s'en va chercher le bâton pour venir taper l'enfant.]

Thus it will be seen that a simple little piece can suggest a large number of questions, and it is important, especially in the beginning, for the teachers to ask the pupils *as many questions as possible* in order to accustom them to the exercise, so that they may take part intelligently and fluently. Anyone who sees all these questions in print may think that they occupy a long time in a monotonous way; but after a little practice, on the part of both the teacher and the pupils, the exercise really proceeds very rapidly. In dealing with beginners, it were best for the teacher in formulating his questions to *deviate as little as possible from the words of the text*, so that they can be used in the answers almost or entirely without any change. It is not assumed in this exercise that the pupils have committed the piece to memory, but of course the exercise itself tends to make them thoroughly familiar with it. In order to give the pupils confidence, and in order not to require too much of them immediately, the teacher can in the first few lessons allow them to keep their books open while the piece is gone through once in question form, so that they can look up their answers when they cannot remember them. Then they can be told to close their books and answer the same or almost the same questions without referring to the text. Of course, the first few times when such an exercise is used, it is also well for the teacher to direct the same question to several boys in succession; and the very first time he can also write a few questions with their corresponding answers on the blackboard, in order to show the class how the exercise is to proceed.

Even if the pupils learn the piece by heart in the course

of the exercise, yet their answering the teacher's questions does not become mechanical, since they have to consider the form of the question, and then reflect over what is to be included in the answer, and how it is to be worded and constructed. Of course, the teacher ought to feel gratified if the pupils of their own accord make slight alterations in the words of the book, substitute a pronoun for a substantive, etc., only it is best not to give too early encouragement to great deviations from the text. The last question of the above examples, which is based on a piece that has been read before in the same book, shows how the teacher already at a very early stage can vary a certain day's exercise by bringing into connection with it something previously learned. The pupils will greet such a question with pleasure, partly the pleasure of recognition, and partly the pleasure of the opportunity thus afforded them to feel at home in the language. As time goes, the teacher may depart more and more from the material of the book. For instance, he may use its words in asking the pupils questions about their own personal affairs, or about things in which they are interested outside of their French lessons. If they are having a selection which contains the word *roi* and the names of various countries, the teacher may say : *Comment s'appelle le roi d'Angleterre ? (or, notre roi ?) Qui est roi d'Espagne ?* etc. ; yes, why not also *Comment s'appelle le roi de France ?*

In the beginning, it is only the teacher that asks questions, but it does not last very long before the teacher by way of a change can allow the *pupils themselves to ask each other questions* ; thus they learn to construct sentences in the interrogative form, which, when they come to make

practical use of the language, is just as important for them as to be able to answer. In German schools, they have a regular system of exercises on this plan in connection with grammatical categories; of a given sentence in the book the pupils are to construct first a subject-question, then a verb-question, then an object-question, etc. If, for instance, the sentence is *La mère de Gribouille a cassé sa marmite*, and the teacher wants a subject-question, pupil A asks B: *Qui a cassé la marmite?* (or *Qui est-ce qui a cassé la marmite?*); or a verb-question: *Qu'est-ce qu'a fait la mère de Gr.?*; or an object question: *Qu'est-ce que la mère de Gr. a cassé?* In order to help beginners with the grammatical difficulties, several sentences may be written on the blackboard with their various parts differently underlined. Later on the teacher can tell one of the pupils to change all the sentences in a piece which has been read—of course only in so far as they lend themselves to such a change—into, for instance, object questions. After each question, the teacher points out the one who is to answer. Then another pupil may change the same sentences (or those in the next paragraph) into subject-questions, etc. Of course the teacher must not put up with a mere mechanical alteration of the text, but must always require the pupils to exercise so much common sense that no questions are made which would not occur in a natural conversation.

When the pupils themselves ask questions, they naturally cannot do anything else but follow the text slavishly as it stands, so therefore it is not advisable always to let *them* ask the question; the teacher must on the whole avoid getting into any rut. He himself must do the asking rather

frequently ; he may either pounce upon some little point or ask comprehensive questions, including the gist of several sentences. Only he must remember that sentences which are too comprehensive either require too much of the pupils, or are quite empty and meaningless ; besides, the result may only be that the exercise shrinks into almost nothing, since then there can only be two or three questions to correspond to a whole page of the text, and thus the text cannot make as strong and detailed an impression as it should. And, above all, the questions must be asked as naturally as possible.

If this question-exercise is used and all its possibilities for variation exhausted in the right way—with liveliness, tact and constant consideration for the pupils' standpoint—it gives ample and abundant opportunities for the teacher not only to talk to, but with, the pupils in the foreign language ; and notice that it is not "talking to the pupil in a language which he does not yet understand"—this fear is often expressed by those who have misgivings as to the advisability of conversational exercises at an early stage—but from the very beginning nothing is said which the pupil cannot be required to understand and to answer intelligently in the same language.

Quite imperceptibly the teacher may pass from this exercise to *renarration* ; the question has merely to be formulated in such a way that it cannot be answered in a single sentence but only by an account of the contents of at least a few lines or so. Thus longer and longer pieces may be required to be retold, although during the first years it should only be such pieces as have previously been learned and gone through in detail by means of questions

and answers. Later on, the teacher can use pieces for renarration which have not been assigned to the class for preparation ; the teacher reads aloud (or may possibly let one of the pupils do it), if necessary, several times, and thereupon requires as much as possible to be retold either orally or in writing, or first orally, then in writing. Or if there is a sufficient number of copies of the book used, the pupils may be given say ten or twenty minutes in which to read the piece through silently to themselves, and then they can use the rest of the hour to write down what they can remember of it. Such exercises are used to a large extent in teaching the mother-tongue, and it is agreed that they are highly beneficial, because they not only sharpen the powers of apprehension, especially the ability to distinguish between the essential and the unessential, but they also develop linguistic technique, that is the formal command of means of expression, since much of the language used in the original creeps into the renarration and thus becomes the possession of the reteller. Of course the pupils are earlier ripe for such exercises in their native language than in foreign languages, but that does not lessen their value in the two respects mentioned, of which the latter is the more important here, while there is perhaps too great a tendency to attach the chief importance to the former in the teaching of the native tongue. Even when the pupils are far advanced, it is highly beneficial for them to give (French, etc.) reports of something which they have read—not merely simple renarrations of bits of fiction or history, but also résumés of the trend of thought in some philosophical or critical essay, etc.

Many pieces also lend themselves to *reshaping* in various ways, whereby grammatical relations may be practised at the same time as the words and sentences of the selection once more pass in review through the minds of the pupils. All the singulars may be changed to plurals, as far as the plurals make sense in the connection. After the piece has been gone through in its printed form, the pupil reads it aloud, remembering in the case of each word to consider whether or not it has to be changed to the plural and what it would be in the plural. Thus, according to circumstances, there are either nouns, adjectives, pronouns or verbs to be changed. Or what is told about a boy may be said about a girl. Changes in time from "now" to "yesterday," from "to-day" to "in a week," occasion many alterations in the forms of the verbs, fewer in the adverbs. The person may also be changed, especially in such a way that the pupil puts himself in the place of that Peter about whom something is told, and thus substitutes *I* for *he*, etc. ; if desirable, those further alterations may be made which make a letter out of the narrative. A change from the first to the third person can easily be combined with the shifting of tense which gives us indirect instead of direct discourse. Thus the following sentence : "Eh bien, Pierre, dit Jean, qu'est-ce que tu vas faire demain? Je ne sais pas, dit Pierre," may be changed to : "Jean a demandé à Pierre ce qu'il allait faire le lendemain, et Pierre a répondu qu'il ne savait pas (qu'il n'en savait rien)." In German, this kind of transposition involves such complicated changes (person, mood, order of words) that they cannot be required until at a later stage than in French ; but transposition from

indirect to direct discourse is not very difficult. Changes from the active to the passive must be undertaken with a good deal of care, since there are comparatively few sentences which can be thus transposed without undergoing a shifting of meaning, which it is not always easy to explain or understand the cause of, and many sentences do not lend themselves to such transposition at all. Likewise there are relatively few connected passages where negative sentences can be made affirmative and vice versâ without giving us sheer nonsense. So these last two kinds of transposition can, as a rule, only be applied to single sentences, which the teacher has to pick out of their connection; but when carefully selected in this way they will be found to be very useful, especially in French, where the correct placing of *ne* and *pas* is so important; they are less useful in German.

Now and then, too, dependent clauses (for instance relative, adverbial clauses, etc.) may be changed to independent clauses and vice versâ, and still more complicated changes may be undertaken by which one may try the different ways in which the thoughts of a passage may be linked together.

Of course it is also possible to have mixed exercises of this kind. For instance, pupil A reads aloud; the teacher interrupts him at the end of a sentence, mentions what kind of change it is to undergo, and thereupon points out one of the other pupils (whose books are closed) who is to make the change. But the teacher must never allow any of these exercises to become something merely mechanical which is turned out according to a certain fixed formula; the

pupils must always be trained to consider whether a newly constructed sentence makes sense or not; thereby both their linguistic intuition and their powers of logic are sharpened at the same time.

VIII

By this time we have fairly encroached upon the question as to the method to be used in training pupils in the *grammar* of a foreign language. I want to introduce my discussion of this subject with the follow quotation from N. M. Petersen (*Sprogkundskab i Norden*, Collected Works, Copenhagen, 1870, ii 297-8):

“With respect to method, the artificial one must be given up and a more natural one must take its place. According to the artificial method, the first thing done is to hand the boy a grammar and cram it into him piece by piece, for everything is in pieces; he is filled with paradigms which have no connection with each other or with anything else in the world . . . he is filled with words, only half of which occur occasionally, and some never at all in what he reads. How old are not the complaints over this perverted method! how many sighs it has occasioned, how much deformity it has produced! On the other hand, the natural method of learning languages is by practice. That is the way one’s native language is acquired. The pupil becomes acquainted with the elements and absorbs them, as it were, into his soul in their entirety before he is conciously able to separate and account for

the single parts and their special relations ; he forms whole complete sentences without knowing which is the subject and which the object ; he gradually finds out that he has to give each part of the sentence its correct endings without knowing anything about tense or case. . . . The logical consequence of this, then, is that as a rule one cannot begin with grammar in teaching languages to a child of ten or twelve. His first years at school ought to give him merely materials ; he ought to collect experiences (that is a child's greatest delight), but not speculate over them."

It is now now half a century ago since N. M. Petersen uttered these golden words, and still the old grammar-instruction lives and flourishes with its rigmaroles and rules and exceptions, *that intensely stupid custom the teaching of grammar to children*, as Herbert Spencer calls it. Only few of the boys in our schools who have studied German for several years, are able to connect for instance *um* with the proper case without hesitation ; but there are certainly still fewer who cannot run through *durch fur gegen ohne um* and *wider* like parrots. But strangely enough this ever present phenomenon does not yet seem to have led to a general acknowledgment of the fact that these grammatical rigmaroles as a rule are scarcely worth as much as the counting-out rigmaroles of the children : eeny meeny miny mo.¹

And, of course, paradigms which are learned by rote also belong to the category of rigmaroles "Paradigms ought by all means to be given, but should never be learned by

¹ The only thing in the grammar which it might be reasonable to learn by rote is the numerals.

heart in rigmarole-fashion." (N. M. Petersen.) Thoughtlessness and stupidity thrive excellently on this continual repetition of words as words, that is words without any mutual association, without connection in sentences. Just think of the many thousands of boys and girls who time and again recite : *mourir, mourant, mort, je meurs, je mourus*, and then ask how many of them, yes even of their teachers, ever happen to think that the last form in reality is impossible (at all events in conversations in this life).¹ The percentage is scarcely very large. And when conscientious philologists like Ayer and Sachs give imperative forms like *nais, naissons, naissez*—be born ! let us be born !! be ye born !!! it cannot be denied that we are tempted to use the exclamation : "die gelehrten, die verkehrten !" Of course it is not our aim to get rid of such forms as *je mourus* ;² what is wrong is the system. I condemn *vivre, vivant, vécu, je vis, je vécus* just as strongly as *mourir*, etc., even if none of these forms is really meaningless. And the reason why I reject this method of teaching languages is because it does not and cannot bring us to our desired goal. The chief absurdity, the one which it is our business to quarrel with,

¹ The story goes that a Swedish dialectologist who was on a tour to investigate how extensively the strong form *dog* (died) was in use, asked a peasant : do you people here say "jag dog" or "jag dode" ? The peasant was not a grammarian ; he answered sensibly : well, when we are dead we generally do not say anything.

² Kr. Nyrop informs me that he has found "Mais je mourus hier" in Mairé, *La Silvanire*, v. 2, 175, and I myself have come across it in a short story by Zola about the sensations felt by a person who has been buried alive after his apparent death—but that does not make the form more "living."

is that use of disconnected words for grammatical purposes, which flourishes in all our text-books.

It has often amused me to examine grown-up persons (non-philologists) in what they could remember of the instruction they had received in school in foreign languages. It seems to be extremely common that they have not the slightest idea as to what case for instance a preposition governs, but the rigmarole in which it occurs they generally know by heart. They also know ever so many scraps like *der buchstabe, der friede, der funke . . .* or *das amt, das ass, das bad, das bild, das blatt . . .* but why they have learned these things, and what they were supposed to be good for, to these questions there is generally no answer forthcoming. So those rigmaroles are really of no practical use whatever.

Now, of course, rigmaroles could easily be so arranged—though no one seems to have put it into practice—as to contain an indication of the object in grouping together just those words, for instance by saying *durch das zimmer, für, gegen . . .* or *durch für . . . um wider mich*, or *das amt, die ämter, das ass . . .* or *das amt, amter, bäder, bilder. . .*

But even in this improved form it seems to me that grammatical rigmaroles are of little value just because they accustom the pupils to learn and say things by rote without *thinking*; they are remnants of the old-fashioned would-be pedagogy where a teacher in any subject was satisfied if the pupil only “knew his lesson,” that is, could recite the words of the book, and where no one ever thought about understanding or other such-like modern inventions.

The expressions “living” and “dead” are so often used

about languages and words, but those who use them do not always take the trouble to consider in what sense these expressions really have any meaning. A language only lives, and can only live, in a person's mind, and that it lives there means that its component parts are for him associated with certain ideas, which are recalled when he hears the words, and which in turn summon up the corresponding words when he wants to express them, or when he simply wants to make them clear for himself. But ideas do not and cannot exist except in combinations; an absolutely isolated thought is the same as nothing. It is the same with words; if they are taken out of their natural surroundings, they suffer atrophy and at last cease to perform the usual function of words, namely to produce ideas. So isolated words, such as are given in rigmaroles and paradigms, are only ghosts or corpses of words. Try to run through the words "jewel, stone, cabbage, knee, owl, toys, louse," and see if a single complete picture has been produced in your mind—but you are no better off when you say the French rigmarole *bijou, caillou, chou, genou, hibou, joujou, pou*. That, as well as *amo, amas, amat, amamus, amatis, amant* and all the others, must by virtue of the fundamental psychical law of the life of language become merely empty jingle and nothing else. Now we see the psychological reason why sensible persons can write such sentences in their books as *je mourus* or the entirely parallel "Wir sind nicht hier." When the mind is occupied with a word as a grammatical phenomenon, the word's normal power of calling forth ideas is of course lessened in a considerable degree.

Furthermore the isolation of words for grammatical purposes may even lead us to make positive mistakes. The pupils are first carefully taught in the grammar that "nobody" in French is *ne personne* and "never" *ne jamais*,¹ and later on it is corrected as a serious mistake when they write *ne personne parlait* or *il ne jamais parle*, mistakes which would never have occurred if the pupils had not been allowed to learn the false formulation. In modern French "nobody" is *personne* and "never" *jamais*, just as "not" is *pas*, etc. *Ne* only exists in connection with a verb, and ought never to be seen or learned by the pupils except in its natural surroundings; out of connection it is no more a word than *un* (in *unfriendly*, *ungracious*, etc.). The rule for its employment can be thus stated in short, that it is placed in front of the verb, always, if the sentence is wholly negative, also often if it is only half negative (by which I mean the well known cases after *empêcher*, *craindre*, comparatives, etc., where *ne* is well on the way to slip out of the living French language, and where we now, after the last ministerial decrees, may allow ourselves a little laxity in teaching these points).² Likewise it is only injurious to teach the children that "I" is *je*, "thou" *tu* - as a matter of fact it is *moi*, *toi*, while of

¹ The dots which are given in the printed book between the two words disappear in oral recitation; so they play no part in the minds of the pupils.

² The former "redundant" words are now the most important ones, indeed in reality the only important ones, since *Pas du tout* etc., where there is no verb, is fully recognized, and sentences like *Je veux pas* are becoming more and more common in colloquial language.

course "I go, thou goest," is *je vais, tu vas*; what usage has joined together, let no grammar put asunder.

But words, when in their natural connections, show their vitality in other ways besides in summing up the correct ideas; they have another power, which they also lose when they are isolated, namely the power of breeding new connections in the image of the old ones. If I have often reproduced a certain type of word-formation or sentence-construction, then this becomes a part of my mental mechanism in such a way that I unconsciously make something new (coin a new word, construct a new sentence) after the same pattern, after the "analogy" of what I know, whenever I need it, just as the English boy who has often heard superlatives like *hardest, cleanest, highest*, etc., does not need any rule to be able to construct forms like *purest, ugliest, dirtiest*, of his own accord, and who, at the moment when he says them, would not be able even by means of the most scrupulous analysis to decide if he has heard the form often before and is merely reproducing it, or if he himself is creating it without having previously heard it—and, if the latter is the case, if he is creating something which others also have created, or if it is the very first time that the word is used in the language—this is what takes place every minute wherever human languages are spoken.¹ An Englishman has so often heard (and repeated) sentences like "give the man your hand," "I gave the boy a whipping," "he gave his sister

¹ Cf. my remarks on "schaffende und erhaltende analogiebildung," in Techmer's *Internat. Zeitschr. f. allgem. Sprachwissenschaft.*, III (1887), p. 191 ff.

an apple," that he unconsciously forms his sentences according to a scheme where the indirect object always precedes the direct object, and which even without this grammatical terminology and without any rule would lead him quite naturally to say, for instance, "Will you give your father the money?" A Frenchman would just as instinctively say, "Veux-tu donner cet argent à ton père?" because in all the sentences which he has experienced he has heard the "dative" expressed by *à* after the direct object.

But since this takes place by virtue of inviolable psychical laws, it applies not only to the mother-tongue, but also to the foreign languages which we learn later. We simply cannot avoid thus unconsciously forming types or patterns to go by, in using a foreign language, as soon as the conditions for these typical formations are at hand. If, on learning English, a Dane has frequently heard (read) and (especially) used combinations like *up here, in here, in there, out there*, then he will quite naturally say *down there* when he wants to express this thought; it is not at all necessary for him previously to have learned a rule to the effect that "*here* and *there* in connection with other adverbs of place stand last." As a matter of fact, when we speak or write a foreign language, we employ a number of such rules which we have never seen formulated, and, what is more, also rules which have never at any time been consciously formulated by any grammarian. The reason why we cannot attain the same confidence in all departments of the foreign language that we feel in our native language is of course partly because the conditions are not

so favourable, and partly because our mother-tongue acts as a hindrance on account of the tendency it has to intrude on all occasions and mislead us to construct sentences after *its* pattern.

But the conditions become the more favourable for this unconscious mental activity in our pupils the more we know how to make each sentence in the foreign language have its full effect upon them and become their possession, and the more we can keep the mother-tongue in the background. And although we can never bring it about that our pupils come across the forms in the foreign language even approximately as often as that child does who is learning his native language, yet we can to a large extent make amends for this by bringing a better system into our teaching, so that the acquiring of the language will not depend so much upon chance as is the case when babies learn to talk, just as it is also an advantage that our pupils are older and more developed, and that we can get some help from the written and printed language.

Many of the transposition exercises mentioned in the last section are essentially grammatical, but we can easily hit upon still more exercises by which we may in a systematic way encourage the natural tendency toward type- and series-formations. To -conjugate a verb all the way through by itself is the sheerest drudgery, but the exercise immediately becomes both more interesting and more beneficial when it is a whole sentence that is to be tackled. For instance, the teacher can write on the blackboard a sentence like "*Je donne un sou à Alfred*" and get the pupils to conjugate it through all the persons. In the

beginning he might also write down all the forms of the verb, one under the other; they are not to be committed to memory, but merely furnish a scheme, which the pupils are to fill out by inserting the correct pronouns before, and *un sou* à *Alfred* after the verb. Then the next step is to let the pupils use other words instead of *un sou* and *Alfred*, so that pupil A says, for instance, *Je donne un centime à Paul*. B: *tu donnes un franc à Jean*. C: *il donne un livre à papa*. D: *nous donnons des poires à l'épicier*, etc. Then in reality the task which the boys have before them is to hit upon new words to insert (they must make sense!); consequently it becomes a kind of game in which the vocabulary is reviewed like the one mentioned above (p. 99), but at the same time the forms of the verb are practised. If a pupil should happen to say, for instance, *ils donnent deux cerises à le maître*, the teacher must only say the sentence himself with the correct *au* and make him repeat it in this form without scolding him,—yes, even without stopping to give a long explanation of why it should be *au* and not *à le* in this case. This kind of exercise can of course be varied in different ways; such a sentence as *mon père me donne de l'argent* is written down, and the pupils are told to inflect it in all the persons, which of course only involves an alteration of *mon* and *me*; or the sentence is to be reconstructed with other tenses, etc. More complicated sentences, too, may be conjugated all the way through, either without changing anything but the pronouns and the forms of the verbs, as for instance, *Je suis allé me promener avec mon père*; *Das habe ich ihm gestern versprochen, und ich werde es ihm morgen geben*—or

in such a way that other things are changed too: *je m'appelle . . .* where the pupil is to insert real names (his own, a comrade's . . . in case it is *vous*, the teacher's); *Ich habe meinen vater um etwas brot gebeten. Du hast deinen vater um etwas geld gebeten. Er hat seinen vater um ein stück papier gebeten. Sie hat ihren vater um einen kuchen gebeten*, etc. Of course one can also assign written exercises of a similar kind, as for instance: construct five sentences like *Le père de Jean est allé à la maison de sa sœur*, using different words in each sentence in place of those here italicized, etc., etc.; but it were best if these sentences were suggested by, or in some way associated with, sentences in the text-book.

Now some people will say that this is only another way of employing those grammatical isolated sentences which I have declaimed against—and they are right in so far as I admit that the more the exercises are made to resemble the old-fashioned ones, the poorer they are for the purpose, and if they are employed to too great an extent they may easily degenerate into tiresome mechanical routine-work. But if used to moderation they will only be beneficial, and then, besides, they differ from the single sentences of the old method in being associated with a text which has been read, so they are not thus quite isolated from a sensible connection; they also differ because translation is not used and is not needed (except when the teacher at long intervals has to make sure that pupil A has understood a sentence given by pupil C, who has used an unusual word); they differ because, translation being omitted, the whole exercise can proceed at a rapid pace; they differ because

the sentences are constructed by the pupils themselves, who are thus compelled all the time to pay attention both to their form and contents; and finally they differ because, as a result of all this, they are more interesting and amusing to the pupils. Furthermore such exercises incite the pupils to want to say something of their own accord, and thus they get a desire to extend their knowledge; they will frequently ask what this or that word which they need in a sentence is in French or German—and in that case the teacher must always answer, but then he must always require, too, that they *learn* the word which has been given them (to prevent them from getting into the habit of asking superficially and carelessly just “for the fun of it”). Finally the pupils will thus be brought to appreciate the benefit of learning grammar; their grammatical knowledge is not sheer theory for them, but is continually converted into effective power and thus becomes easier to remember, for there is no doubt that Goethe is right when he says: “Still all that we can remember of our studies in the end is only what we have been able to find practical use for.”

Of course, the sentences constructed by the pupils in the course of any one of the exercises recommended in this book may contain mistakes, and the most serious mistakes must be corrected, yet with as little particularity as possible, if they have nothing to do with the phenomenon which is being or just has been carefully considered and practised, and with as few theoretical reasons as possible. Many exercises can be so arranged that it is scarcely possible for the pupils to make any mistake, and this without becoming less valuable; on the contrary, they will often be

the best, for every sentence which a pupil constructs or says correctly confirms good habits of language. But no matter how much one may favour the theory that "Prevention is better than cure," it is not well to be too anxious to prevent mistakes. One of the ablest advocates of the reform in Germany, Wendt, says: "It is of more importance for the pupil to talk at all than to talk correctly," and although I know what criticism I have to expect from unsympathetic opponents about my encouraging superficiality and not caring a bit about correctness, yet I cannot deny myself the pleasure of quoting with approbation a Slavic proverb, *Tko zeli dobro govoriti mora natucati* (whoever wants to speak well must murder the language), which Schuchardt has chosen as a motto for his stimulating work about mixed languages,¹ and which he interprets: "Wer aus irgend einem grunde sich scheut eine fremde sprache zu misshandeln, der werd sie nie beherrschen."

In order to reassure people who cannot help feeling anxious, I shall add here three statements from the report of the ninth German "Neuphilologentag" (1901). Klinghardt (p. 100) confesses that he has been converted to the reform, because, in spite of years of vigorous efforts, he had not succeeded by means of the translation method² in training the majority of his pupils to grammatical correctness. Headmasters of schools where the old method was employed had also told him that there were still serious grammatical mistakes of form in the written exercises which

¹ *Slawo-deutsches und Slawo-italienisches*, Graz, 1885.

² i.e. Translations from the mother-tongue, beginning with single sentences of the usual kind.

were handed in at the final examinations. But, after he had given up the translation procedure, all of his pupils, even the backward ones, had attained to grammatical correctness. Wendt (p. 101) emphatically denied that anything could be gained in grammatical sureness by translation exercises. And Walter (p. 102) repudiated the accusation which is always on the tongue of many of the opponents of reform, that the reformers entirely do away with grammar, by referring to many of these very gentlemen, who, on visiting his school, had expressed surprise at the grammatical sureness displayed by his pupils.

And since I now seem to be in the mood for quotations, I can also refer to Goethe's words: "Thus I had learned Latin, just like German, French, English, only through practice, without rule and without system. Anyone who knows what the state of school instruction was at that time will not find it strange that I neglected the grammar as well as the rhetoric; everything seemed to come naturally to me. I retained the words, their formations and transformations in my ear and in my mind, and I employed the language with ease for writing and talking."¹

In giving the pupil English sentences to translate into the foreign language, we are only artificially creating difficulties. If it is difficult for the pupil to translate into his mother-tongue where at least confirmed habit ought to prevent him from falling into the worst pitfalls, then it must be much more difficult, indeed impossible, to translate into

¹ *Aus meinem leben*, II. vi Goethes werke, Cotta'sche bibl. d. welt-literatur, 20 218.

a foreign language where he is not yet quite at home. We ourselves lead the pupil to make mistakes, and then we have to do all we can to prevent his confronting us with a too overwhelming number of them. To this end we limit each exercise to illustrating one, or two, or three, paragraphs in the grammar; we make theoretical rules to serve as a guide in translating, without always remembering how difficult it is to make practical use of such rules; we bracket the words which are not to be translated; we try to be helpful by placing alongside of, or underneath, the correct English, some very strange English indeed, which, however, has the advantage that it can be translated literally, etc., etc. And the result of all this exertion? Well, it is a well known fact that they are not always things of beauty that we meet with in the French exercises which are handed in after many years of toil, according to this method. Experience is sure to teach us that this is not the means to our end. Joh. Storm is right when he says (*Franske taleøvelser*, Preface): "The worst and most unfruitful torment in the school instruction of the present time is the excessive use of written exercises in foreign languages." As a bright contrast to this "constructive" method of procedure, we have the "imitative" method, which may be so called partly because it is an imitation of the way in which a child learns his native language, partly because it depends upon that invaluable faculty, the natural imitative instinct of the pupils, to give them the proper linguistic feeling, if it only has ample opportunity to come into play. As a motto for this method, we might perhaps say: Away with lists and rules. Practise what is right again and again!

IX

"BUT our pupils must not only know their foreign languages unconsciously and mechanically; they must not only learn how to express themselves, but they must also know why." When I think of the instruction in grammar that has been usual hitherto, I am tempted to say as if in echo, "Why?"

In a school in Copenhagen, the story goes that a certain teacher after having asked about the gender of the French substantive *mort* and then "Why?" got the answer, "Because it comes from Latin *mors*, which is feminine"; he was not satisfied with that, however, but made the correction: "No, it is because it is an exception." When we feel scandalized at this teacher's stupidity, we ought conscientiously to ask ourselves if many of the answers given to the question "Why?" in grammar teaching are in reality much more valuable than this one; the object in most cases is merely to classify the sentences or words under certain given rubrics and to give their names and the respective rules which have been committed to memory, something which can in large part be done with very little real grammatical understanding of the language in question.

The usual superstition that theoretical instruction in

grammar is the best way to teach pupils how to express themselves grammatically is of a piece with the severity with which grammatical mistakes are criticized in comparison with the mildness with which mistakes of vocabulary, etc., are treated.

That grammatical propositions are abstractions, which are often difficult even for experts to understand, and which must therefore be far beyond the horizon of our pupils, we see from the way in which most philologists, on coming across a rule which is the least bit involved, immediately have to resort to the examples to see what the point is; we also see it from the difficulty which grammarians often find in expressing their rules in such a way as to be really clear. Therefore there is even among persons who have to any extent studied languages theoretically (and perhaps most among them) a great tendency to avoid as much as possible the traditional, grammatical, theoretical method when they want to take up a new language; this feeling has been clearly expressed by the renowned Romance scholar H. Schuchardt.¹ It is true, as has been said, that one really cannot begin to learn the grammar of a language until one knows the language itself.

In contrast to our school-days, when in all subjects a ready-made system was pounded into us, and it was only through the system that we caught sight of some of the facts upon which it was built, so that we indulged in only

¹ Obwohl ich mich seit geraumer zeit mit der theorie der sprachen beschäfftige, hege ich noch heutzutage eine abneigung gegen die systematischen sprachlehren.—*Aufanlass des volapuks*. Berlin, 1888, p. 38.

extremely little of anything like independent observation or classification of observations, in contrast to all this, another method of procedure is coming to the front in all teaching, a method which starts out from the things which the child itself can see in its surroundings, a method which trains the child to observe, to classify its observations, to draw its own conclusions, so that finally, when the time is ripe, the scientific system will raise itself, as it were, in a natural way on the foundation of the observations made. The golden rule is: "Never tell the children anything that they can find out for themselves."

Theoretical grammar ought not to be taken up too early, and when it is taken up it is not well to do it in such a way that the pupil is given ready-made paradigms and rules. After the manner of Spencer's "Inventional Geometry," where the pupil is all the way through led to find out the propositions and proofs for himself, we ought to get an *Inventional Grammar*. When a selection in the reader has been read, the pupils may be asked to go through it again (read it aloud), and pay special attention, for instance, to the personal pronouns; every time one occurs, it is to be written down on the blackboard; there the forms are finally classified (by the pupils!) according to the natural associations between them, and thus the paradigms are constructed quite naturally; then, if desired, the pupils can copy them down in special note-books for future reference. For instance, if the French possessive pronoun is found in the two forms *son* and *sa*, in the combinations *sa main*, *son gant*, *son épée*, *son ennemi*, *sa figure*, *sa blessure*, *son opinion*, the object of the pupils must be to discover

the principle of usage. It will not be found difficult to formulate a rule in these cases; but, if necessary, the teacher can help the pupils not a little by means of the emphasis with which he reads the sentences in which the forms are found. Then the rule once formulated may be tested on other forms to see if the same principle of usage should happen to apply there too, etc.

Of course the teacher must decide beforehand¹ what points of grammar a certain text is especially fitted to illustrate in this manner. Yet it is not necessary for all the forms which it is desired to group together to occur in the piece which is being examined; if there are any empty spaces in the paradigms, the pupils will of their own accord desire to get them filled out, and they will thus have an opportunity to learn something new. It will also frequently happen that the missing forms are already familiar to the pupils from previous reading; in that case, if the pupils themselves do not happen to think of them, the teacher can easily give them a clue by saying the beginning of the sentence in which they occur.²

¹ If the text-book itself does not recommend certain exercises for each piece.

² On the whole teachers who read connected pieces with their pupils in the thorough manner which I have suggested, will be surprised at the strong powers of association produced by successiveness; one word always recalls the whole context in which it has been learned. In one of the exercises given by Walter, pupil A mentions one of the words which the class has had and then the name of pupil B, who is thereupon expected to give the whole sentence in which the word occurs. Of course this can be done now and then by way of recreation; as a rule it is not necessary. This new method of always learning and remembering the words in their natural context may be compared to the newest methods in natural history teaching, according to which the pupils

It follows as a matter of course that only the most elementary things can be so examined in a text of one or two pages that grammatical rules or a tolerably adequate paradigm can be formulated. In dealing with beginners the teacher must not be too ambitious to get, for instance, all the forms of a verb collected in that manner, at all events not all at once; it is not necessary; one tense at a time is quite sufficient. And of course one must not be such a slave of traditional grammatical systems, that one necessarily must go all the way through one class of words before beginning another, etc. There is no reason why these bits of system should not be taken up quite unsystematically, one day a little about pronouns, another day the present tense of verbs, a third day the comparison of adjectives, etc., all according to what comes natural, or what the texts give occasion for.¹ And it will not matter if some time is allowed to pass between these exercises. One of the abominations of the old method of instruction was that the teacher, as a Swedish author has expressed it, considered it his duty on all occasions to feel the grammatical pulse of the pupils.

must see the animals and plants as they are at home in their natural surroundings, acted upon by them and in turn acting upon them.

¹ Each phenomenon which is taken up should, however, be treated to the end with as much thoroughness as is possible at *that* standpoint. Grammar ought not to be taken up during the lesson merely as a matter of secondary importance, subordinated to other exercises, whose object is to help the pupils to understand the text, or to develop their practical skill in the language. If the teacher does not want to devote a whole hour to the grammar, he can at least draw a sharp line between these exercises in theory and the other exercises. One thing at a time, and that done well!

A teacher in English can, at a rather early stage, set to work in this way to examine and formulate the use of English *do* as an auxiliary verb. A rather long piece which has been read is assigned to the pupils in parts, so that A and B get the first page, C and D the next, etc., and they are to find and note down all the cases which occur. Then the cases found are gone through in the class in such a way that the teacher first requires all those sentences to be read aloud where *do* occurs and there is no negation. After some sentences have been read, he may ask what they have in common; if no one answers, more sentences may be taken until someone discovers that all the sentences are interrogative, and then this discovery may be tested in the following sentences. Thereupon the negative sentences which were before omitted are gone through. Is it then necessary to have *do* in all questions, and in all negative sentences? Well, go through the same pages again for next time and note down all the cases of interrogative and negative sentences where *do* does not occur. Then in the next lesson we shall finally be able to formulate the rules. This takes longer than to learn the rule in a grammar. Yes, but then we may also be certain that it will be far better understood and remembered, to say nothing of the pleasure it always gives to discover something oneself; it has all of it been a little preliminary practice in scientific methods of research and drawing of conclusions. And then—what I always return to—the whole exercise has also been a review of a number of sentences, and there is not much danger that the pupils will forget the words, turns of expression and

grammatical relations which they have become intimate with in this manner.

Even if we do not attain to any results that can stand comparison with the rules in our text-books, yet such lessons in grammatical observation and systematization are none the less valuable. For instance, the last three or four days' German lesson may be gone through with special attention given to the gender. One pupil reads aloud; every time he comes to a substantive, he mentions one of his class-mates (or the teacher motions to one of them), who is to give the gender,¹ as well as the reasons for his inference (the form of the article in *in der kirche*, the termination of the adjective in *ein schönes mädchen*, etc.); one of the boys stands at the blackboard, which is divided into three columns, and writes down each word in the right column, after its gender is determined. When the form or the context does not show the gender, the teacher asks if the word is familiar from previous passages, and if the gender could be seen there; otherwise the teacher will have to say what gender it is. At last (toward the end of the lesson, or when the blackboard is full), all the words are repeated together with the article; then, if it seems fit, the teacher may examine one or another pupil, letting him stand with his back to the blackboard. If there are, for instance, two or three words ending in *ung* or *schaft* or some other absolutely certain ending, the pupils may be asked to recall other words with the same ending, and then formulate the

¹ Or when a period is reached, he may give all the substantives which he has found one at a time—the rest as above. The advantage of this is that the connexion is kept intact.

rule for themselves. A few hours employed in this manner will surely bear much more fruit than if all the long rules for gender with their exceptions and exceptions to exceptions were committed to memory ; the attention is roused and the powers of observation are sharpened, so that the pupils will also in the future take note of the gender of new words, when there is anything to indicate it, especially since it is necessary for them to know the gender of the words which they need in the conversation and transposition exercises already described in this book.

Difficult, especially syntactical, phenomena which do not occur very frequently, cannot be treated exactly in this way, but some of them may be taken up in an analogical manner. During the going over of a large section of the French reader, the attention may, for instance, be directed to the subjunctive, so that each subjunctive form is either written down in a notebook or marked in the margin of the reader ; after one or two weeks or so, all these sentences may be collected and arranged in large groups. During the next week, similar cases are frequently met with, and the pupil is given an opportunity to recall his recent observations, and perhaps supplement them by newly discovered varieties of subjunctive clauses, etc. But it must be continually borne in mind that much of what is found in grammars is really of no value except to the philological specialist, and should never be learned by schoolboys.

A systematical grammar is not superfluous except in the first stage. Later on its examples may be used to supplement those collected in the course of the reading ; the teacher can, for instance, read them aloud, make sure that

they are understood, and use them to help the pupils to find out the rule. Then, when the pupils have formulated the rule as well as they can, it may be read as rendered in the grammar. To go through the grammar from one end to the other, a section at a time, ought not to be undertaken until most of the phenomena have been treated in connexion with the reading; it will then be both easier and more interesting than if taken up earlier; its chief use will then be to fill out and confirm what has already been learned.¹

If grammar is taught in this way, the pupils will not get that feeling which they now so frequently have, that they are just learning a series of arbitrarily prescribed instructions as to how they are to avoid making mistakes and getting "poor marks" in their written exercises; they are more apt to conceive of it as something to be compared to the laws of nature, those general comprehensive observations of what takes place under certain conditions; for grammar is made up of observations of the manner in which the natives express themselves. The pupils no longer say to themselves: "We *must* have the subjunctive in purpose clauses for it stands in § 235," but "we find the subjunctive in all purpose clauses." The teacher's chief task is to give the

¹ Dr. Sweet tries to throw ridicule on my suggestion as to inventional grammar (*The Practical Study of Languages*, 1899, p. 115-116); he seems to forget the distinction between independent grammatical research and teaching in schools; and when he speaks about the boys having to sort "a hundredweight or so of slips," I think his exaggeration needs no further refutation than the above statements, which are nothing but an amplification of what I wrote in 1886. Fortunately, on p. 117, Dr. Sweet recommends practically the same course as is outlined here, only carried out to a less extent.

pupils insight into the construction of the foreign language, into its peculiarities and the chief points in which it deviates from other languages. As a rule, text-books dwell too much on details, and often neglect very important features, such as for instance the great freedom allowed in English in the use of substantives as verbs and vice-versâ, the different part played by order of words in the different languages, the cause and effect relationship between a fixed order of words and paucity of case-endings, etc.

The usual arrangement of grammatical material is not as shrewd as it might be. The sharp division between accidence and syntax as we find it in most of our text-books is, from a scientific point of view, untenable and impracticable¹; from a pedagogical point of view it is unfortunate, because it separates form and function, which ought to be learned together, just as well as a word's exterior (its sounds and spelling), and its meaning are learned together.² And within each of these two parts of the grammar, the usual order of procedure depends upon a meaningless order of precedence between the classes of words, whereby the adverbs are placed about as far as possible from the adjectives, though if there are any two classes of words which ought to belong together, they are these two, which have comparison in common. In the

¹ The French superlative is a purely syntactical, the comparative, a mixed phenomenon.

² I have treated accidence and syntax together in my own little English grammar (*Kortfattet engelsk grammatik for tale- og skriftsproget*, Copenhagen, 1st edition 1885, 4th ed 1903)

case of the verbs, those things are often grouped together which belong together lexically but not grammatically.¹

The translation-method is injurious here too, because it veils contours which ought to be sharp. For instance, the pupils will not get the proper conception of gender and its relation to expressions for sex, if *er* referring to *der hut* and *sie* referring to *die bank*, and likewise *il* referring to *le chapeau*, and *elle* referring to *la chaise*, are all translated by the English *it*, while the same pronouns, when used about persons, are translated by *he* and *she*.

Comparisons between the languages which the pupils know, for the purpose of showing their differences of economy in the use of linguistic means of expression, will only be a natural outcome of this systematized occupation with the theory of the language, and may often become very interesting, especially for advanced students. (Comparisons between the reflexive pronouns in the different languages; *du ihr Sie sie—toi vous vous ils elles eux—you you you they—il y a, es giebt, there is, etc.*). The teacher may call attention to the inconsistency of the languages; what is distinctly expressed in one case is in another case not designated by any outward sign (*haus hauser; häuschen häuschen—house houses; sheep sheep—cheval chevaux; vers vers—yes in reality also maison, maisons, etc.; mich mir, dich dir, sich sich; der mann, die frau, das weib; ein guter mann, eine gute frau, ein gutes weib; der gute mann, die gute frau, das*

¹ With reference to grammatical systematization, I may refer to my preliminary remarks in *Progress in Language* (London, Sonnenschein 894), p. 138 ff.

gute weib; die männer, die frauen, die weiber; die guten m., f., w., etc.). In French and English, there is ample occasion to point out how differently the grammatical relations present themselves in sound and on paper (singular and plural alike in bon bons, beau beaux, hideux hideux, further amer amère, clair claire, révolutionnaire révolutionnaire | church churches, judge judges | sin sinned, fine fined | say said, lay laid, etc.). That this may be a good way to make a beginning in comparative philology scarcely needs further proof; many things belonging to this field of study can be understood by our advanced pupils, and ought to belong to a good general education. Everyone who has received a little more than the most ordinary school education ought to understand what is meant by the relationship and development of languages; he ought to be acquainted with such linguistic phenomena as the loss of sounds, assimilation, analogical formations, differentiations, etc.; he ought to have noticed examples of these phenomena, both in his mother tongue and in the foreign languages which he has learned, just as he ought to realize how these processes continually influence the whole construction of the languages, and, in the course of time, have produced such great differences as those he sees between German and English, or between Latin and French; a valuable point of departure would be to take up the fate of French loan-words in English with the frequent retention of the old French sounds (*ch* in *chase*, *j* in *journal*, *n* in *cousin* *cousine*, *s* in *beast*, *feast*, etc.). But however interesting and valuable these things are, it is scarcely advisable to devote too much time to them as long as the living lan-

guages have so few hours at their disposal. How much or how little of this sort of thing the teacher takes up will also, to a great extent, depend upon whether the class on the whole is ripe for it, and if the pupils show sufficient interest and desire to ask questions; very much philology ought not to be *forced* upon them.

Exercises in systematization need not be limited to the field of grammar; the lexical side of the language may also be taken up in a similar manner, even if to a less extent. Several methods of reviewing vocabulary have been mentioned above, but there are still more ways; for instance the teacher may give the pupil a certain subject (the human body, war, a railway journey) about which he is to collect all the words and expressions which he can remember—or which occurred in the last narrative read—and he may also arrange them in various subdivisions. This can best be done in the form of a written exercise.

The pupils may also be set to separate a complex event or series of actions, etc., into its single component parts. For instance, they may describe the process of getting dressed in all its details, or the way to school in the morning. The more detailed the pupils can make their descriptions, the better; they thus get use for a number not only of substantives but especially of verbs in their natural connection, which they see before them in their "mind's eye"—but I scarcely think that Gouin's ideas¹ ought to be used for more than such occasional series.

¹ I am tempted here to enlarge upon Gouin's method of teaching languages, but I have neither the space, nor exactly the desire, to do so, since I have never seen it carried out in practice. I can refer to

Advanced students may also be instructed in a systematic collecting of the most important synonyms. Each one should have a special note-book for the purpose, where a whole page is given to each group of synonyms which the teacher wants them to treat ; on this page they write down all those sentences where they come across the word in question. Now and then the teacher and the class together may examine all the sentences which have been collected and try to establish the difference between the synonyms on the basis of the examples found. Of especial value are of course those sentences where several synonyms occur directly after each other (How much of *history* we have in the *story* of Arthur is doubtful. What is not very thrilling as *story* may be of profound interest as *history*. Half a *loaf* is better than no *bread*. A nice little *loaf* of brown *bread*). It will also be of interest occasionally to draw up comparative tabular lists from different languages as for instance—

mensh	man	homme
mann	man	homme
mann	husband	mari

to which remarks may be added about the use of *human being* and *individu* when indication of sex is to be avoided. Furthermore—

weib	woman	femme
weib, frau	wife	femme

R. Kron's (certainly too enthusiastic) description (*Die neueren sprachen*, III, also published separately), and to Brekke's (for me absolutely convincing) criticism : " Indbe retning om en stipendierte til England for at studere Gouins metode for undervisning i sprog " (*Quousque Tandem* No. = *Norske univ. og skoleannaler*, 1894).

frau	lady	dame
frau	Mrs.	madame
dame	lady	dame
baum	tree	arbre
holz	wood	bois
wald	wood, forest	bois, forêt

Such tables will do more than long explanations to illustrate the differences between the languages, and to show how often words are ambiguous and vague in meaning. It is evident, however, that many of the subtle and fanciful indications of shades of meaning found in the dictionaries of synonyms are entirely beyond the grasp of ordinary pupils.

Dr. Walter, in Frankfurt, has still another way of furthering his pupils' familiarity with the resources of the foreign language; he dictates some of the sentences from what has been read, and lets the pupils themselves find as many different ways as possible of expressing the same thought. I shall reprint one of the sentences from his book, together with the pupils' variants (marked with letters); they were written down in the course of 25 minutes: "ohne vorausgegangene besprechung" (in the second year of instruction, with, so far as I know, six hours a week); as will be seen, the variations are rather considerable.

The advantage of the English ships lay not in bulk, but in construction.

- a. The English were overwhelming, not by the size of the ships, but their power lay in the construction of the ships.
- b. In construction, not in bulk, lay the advantage of the English ships.

- c. The English ships were superior to the Spanish not in bulk, but in construction.
- d. The advantage of the English fleet (squadron) consisted not in bulk, but in construction.
- e. The advantage of the English was the light construction of their ships.
- f. The English had not large ships, but they were better constructed.
- g. The power of the vessels of the English was not caused by the extent, but by the construction of the ships.
- h. The English men-of-war could do very much against the enemy, because they were well constructed, and not too large.
- i. The English vessels were not large, but well constructed.
- k. The advantage of the English men-of-war did not consist in size, but in construction.
- l. The advantage of the English men-of-war was to be found in their construction.

I have myself, in teaching advanced pupils, in a similar way, let them re-write a half a page or so of a historical work. It has always interested them, and the comparison of the results, which often presented the most varied expressions for the same thought, was always very instructive.

Parallel with the reading of a grammar as a supplement to, and a summary of all the grammatical knowledge which has been gained in the ways suggested, it might seem to be a good plan to go through a systematical collection of the

lexical material—of course not an ordinary dictionary, since the alphabetical arrangement is about as unsystematical as possible, but a sensibly arranged vocabulary, something in the line of Roget's *Thesaurus*. But it ought, at any rate, to be much smaller, and only include words and expressions which are actually necessary; even then, however, the unavoidable dryness of such a book, and the absence of connection between the single words, would make it unfit for use in teaching, even if it were not to be employed in imparting new material, but only to recall words which have already been learned. It would be better worth while for pupils, who have reached a somewhat advanced stage, to go through a little systematic collection of phrases, especially of such turns of expression as play a great part in ordinary daily intercourse, but which are seldom met with in literature. Franke's *Phrases de tous les jours* is the best specimen I know of—but I have it from the very best source that this little book was never intended as a text-book for beginners.

X

HERE, last but not least, comes the treatment of the *pronunciation*, which for several reasons I have not taken up first, although the questions which are here to be discussed necessarily play a part already from the very first lesson in a foreign language. I have now for many years advocated the use of phonetics—yes, even of phonetical transcription, in the teaching of foreign languages, and have to a large extent put my theories into practice both in dealing with children of all ages and with grown persons. New things always frighten people; they think with terror that here the pupils are to be burdened with an entirely new and difficult science and with a new kind of writing; we had trouble enough with the old kind, they say, and now we are to be bothered with this new alphabet with its barbarous letters! Every educator must see how objectionable it is; now we have learned languages for so many years without such modern inventions, and the old way ought to be good enough for us still.

That is about the run of the objections raised. This the answer: Phonetics is a science, to be sure, and, like all other sciences, it is not without its difficult and mooted points. Yet the fact that large volumes can be written

about botany does not frighten us from teaching our children *some* botany. In mathematics there are many things which are beyond the comprehension of ordinary school-children, but yet they have to learn *some* mathematics. Phonetics is not a new study that we want to add to the school curriculum; we only want to take as much of the science as will really be a positive help in learning something which has to be learned *anyway*. We must remember what science is, and what part it plays. Of course in our days every science collects more and more material and requires more and more specialization, so that parts of it become quite inaccessible for all persons except the specialists themselves; but the whole idea of science is that it shall be *unified knowledge* (Spencer), a summing up of all the numerous details of reality under large, comprehensive points of view, the establishing of great, general laws, which apply to all single cases. That is also why science can be termed "ökonomie des denkens," and that is why science can suggest means of facilitating thought and the acquirement of knowledge. We want to have some phonetics introduced into our schools, because theory has convinced us, and experiment has proved to us, that by means of this science we can, with decidedly greater certainty, and in an essentially easier way, give an absolutely better pronunciation in a much shorter space of time than would be possible without phonetics.

And as for that hobgoblin called phonetical transcription—well, it is no "new alphabet," not even as new as the Gothic (German) letters are, and much less so

than the Greek alphabet, with which the pupils are burdened (without their being of the slightest use¹), to say nothing of the new names for the letters. In learning Greek the pupils have to operate with thirty odd new symbols; in our phonetical transcription for school use, we do not need more than from five to eight new symbols for each language; otherwise it consists of the ordinary letters, and every letter in it retains one of its familiar values, which is used consistently everywhere, the new symbols being mostly modifications of the known letters; *ƒ* reminds us of *s*, *ʒ* of *z*, *ε* and *ə* of *e*, *η* of *n*. The whole thing is no worse than that.

If you refer to your experience in opposition to these new ways of teaching, you only invite the answer: Yes, your experience shows how a *poor* pronunciation may be learned!

Why must we learn how to pronounce the foreign languages at all? Well, in the first place, it must be because there is the possibility that we may meet natives some time later. Otherwise we might, perhaps, be satisfied with *reading* the foreign words according to English principles of pronunciation, French *pain* like English "pain," Werther as "worth her," etc. I have known old parsons who have taught themselves English so as to be able to read novels, and who read English with Danish vowels, pronounced the *k* in *knight*, etc. For a superficial "getting the gist" of shilling shockers and penny

¹ Greek could just as well be read with Latin letters, for they are almost as much like the letters which Demosthenes used as the late black-letters are which we print as Greek.

dreadfuls, this is sufficient perhaps, but I maintain that for a penetrating, delicate comprehension of real works of literature this manner of reading is not enough. Language cannot be separated from sound, and that is the sum of the matter; only he who hears the foreign language within himself in exactly or approximately the same way as a native hears it can really appreciate and enjoy not only poetry, where phonetic effects must needs always play an important part, but also all the higher forms of prose. Then there is the mnemonic benefit of a correct pronunciation. It helps the pupil to keep foreign languages distinct from each other; for instance, he will never be misled to think that *jeune* means "pretty" on account of its resemblance to *schön*, and he will not be apt to confuse French *joli*, *journée*, *nouvelle* with English *jolly*, *journey*, *novel*. In the second place, Madvig is right—and this applies to the living languages too—when he writes: "Finally there is scarcely any doubt that progress in the dead languages would become more rapid if, so far as possible, for instance, through reading and pronouncing distinctly and through memorizing new expressions, the language came not only through the eye, but more through the ear than it does in most places now."

Our pronunciation according to the old school is extremely poor, indeed, much more frightful than most people imagine. It has among others these two disadvantages, that we do not understand the natives, and that we are not understood by them.

The very first lesson in a foreign language ought to be devoted to initiating the pupils into the world of sounds;

if the class has already had such an elementary course in sounds, either in connection with the study of their mother tongue (something we ought to come to in the course of time at any rate), or in connection with another foreign language, it can of course be made briefer; it is scarcely safe to omit it entirely. The conversation may be formed as simply as the following one, where all scientific terms are avoided; not even the word "organ" is necessary. (Of course the answers will not always be as prompt and decided as here, and much will need to be repeated several times with different pupils.)

Teacher: John, can you say *papa*? Papa.—How do you go about it? Say it once more.—*Papa*. First, I open my mouth, and then I open it once again.—Yes, and in the meantime you must, of course, have closed it. Look at me, all of you, and see if I too go about it in that way—*Papa*. What did I do, William?—First you opened your mouth, then closed it, then opened it again.—What did I close it with?—With the lips.—Now, when I say *op*, *ap*, *ep*, what do I do?—Close the lips every time, and then open them again.—Then I do that every time I say *p*. Robert, can you find any other sounds where I also close my lips? No.—Try the word *mama*.—Yes, in *m*.—Now, say *baby* and *bib*.—Also in *b*.—Good; then we have three sounds now where the lips are closed, *p*, *b*, *m*. Let us write them in a row on the blackboard. Is it necessary to close the lips in all sounds?—No.—What is your name?—John Gordon Hunter.—All of you look at him while he says it. John Gordon Hunter.—Did he close his lips at all? No.—Then all the sounds which are in the whole of his name

must be said with other parts of the mouth than the lips. What else have we that we use to speak with?—The tongue.—Now, when we say *n*, for instance, in *John*, *Anna*, what do we do?—Close with the tongue behind the teeth.—What part of the tongue?—The point.—Now try *t* in *atta*.—There we also close with the point of the tongue behind the teeth. And *d* in *adda*.—Likewise.—Then we use the point of the tongue for *t*, *d*, *n*. Let us write them down under *p*, *b*, *m*. Now *k* in *akka*?—Look into my mouth. What do I do?—You close with the tongue farther back in the mouth.—Yes, we call that the back of the tongue. Howard, look into Edward's mouth while he says *akka*. Now *g* in *agga* (the sound *g*, of course, not the name *dʒi* of the letter). Then we can write them down in a third row. *p*, *b*, *m* were what kind of sounds?—Lip-sounds.—And *t*, *d*, *n*, were what kind? Point-of-the-tongue sounds.—And the third row?—Back-of-the-tongue sounds.—Yes, we might also say simply point-sounds and back-sounds. [Here some one will ask]: Why are there not three there? Yes, there are three sounds there too, but we have no letter for the third. Say *tinker*, and then *tin-kettle*. Is there no difference? Yes, in *tin-kettle* we have a pure *n*, but not in *tinker*; here we have another sound before *k*.—Now try *finger*.—There we have the same before *g*.—And in *singer*?—The same without a real *g*.—Look into my mouth when I say (s)*inger* [without *s*]. We can make a letter for this new sound by writing an *n*, with the last stroke lengthened below the line and slightly curled, as in *g*: *η*.—James, come up here and write down the four words as they sound, making use of the new letter.—(He writes first *tin*

kettle).—No, do you hear more than one *t*? and can you hear any *e* after *l*?—No.—What then? *tinketl*. (It is not worth while at this stage to require greater phonetical exactness than *tinketl*, *tin^hker*, *fin^gger*, *sin^ger*, passing over the fact that the final *er* in the words does not really sound like *e* + *r*). You see, if you were a Frenchman trying to learn English, you would not know that *n* in *tin-kettle* and in the other words were different sounds, and that the *e* was silent, and you would pronounce the words incorrectly; but if the one were written *tinketl* and the other *tin^hker*, it would be much easier for you to learn how to pronounce them. And then take *fringe*; it looks as if it were simply *finger* with the *r* in another place, and yet it is quite a different sound, so we see that the two letters *ng* may stand for three entirely different sounds. We also write *knight*, and say “nait”; we write *busy* and say “bizi.” Can you find any other words which we spell differently from the way in which we pronounce them? [Various examples are found and analyzed.] When we write the words exactly as they sound, we call it *phonetical transcription*. Now, in the beginning, we shall write all French words phonetically, so that you can more easily learn how to pronounce them. But you saw in the case of *tinker* that we occasionally need a new symbol in this transcription, which we do not use otherwise. You will learn a few more of them in the course of time. . . . Then we have seen that in order to say different sounds, we can use the lips and the point of the tongue and the back of the tongue. Is there nothing else that we need to speak with?—The nose? Yes, that is all right in a way, but—can you move your nose? Look at

my nose ; do I move it when I speak ?—No.—But is it not possible to use it without moving it ? Now, see if I use my nose when I say *a*'''' [very long drawn out].¹ Now, I suddenly hold my nose with two fingers, and press the nostrils together. Does that make the sound different ?—No.—But now I say *m* in the same way *m*'''' and pinch the nostrils together in the same way. Did anything happen ?—Yes, there was no sound.—Now you can try it yourselves. First you, George ; say *a*''', and then the boy next to you can suddenly pinch your nose together with two fingers. And then say *m*''', and let Fred pinch your nose again. Can you say *m* while your nostrils are closed ?—No, at any rate the sound soon disappears. All of you try it ; say *a*'' just as long as I do, and pinch the nose together several times with your fingers whenever you see me do it ; and now likewise with *m*. That is because the air has to escape through the nose in order that the sound *m* may be made. It is the soft palate that you use in order to open the inner entrance to the nose, so that the air can escape through the nostrils. You can feel the palate behind the teeth, there it is hard ; but if you pass your fingers farther back, you will soon feel that it becomes soft and flexible. See how it can go up and down in my mouth. Look in the mirror², and see how your own palate is. First try breathing in and out silently, and then say *a* ; then you will see how your soft palate suddenly jumps up ;

¹ A dot after the letter and above the line is the best indication of length. *a* is here taken phonetically, the vowel in *arm*.

² A hand-mirror is a useful thing to have in these preliminary phonetical exercises. In several places, the teacher requires each pupil to bring his own along

that is because it has to close the entrance to the nose, so that no air can get out that way. But when you say *m* it remains hanging down, so that the air can come out through the nose, the passage through the mouth being closed by the lips. [At this point, you might make a rough sketch on the blackboard, showing a cross-section through the mouth, with the soft palate in the two positions.] In producing *n* and *ŋ*, you have the same position of the soft palate as in the case of *m*. [Try to pinch the nose together.]

Now we have seen how we use the nose and the mouth when we speak, but are they the only things that are necessary in speaking? [If the pupils cannot think of "voice" of their own accord, the teacher may put them on the track by saying: when someone speaks (or sings) very well, we say that he has a good...]—Voice.—Where is the voice?—In the vocal chords.—And where are they?—In Adam's apple.—[Here it might be a good thing not to despise the anecdote about the apple which stuck in Adam's throat.] Now we also call that the larynx. In there, there are two vocal chords stretched parallel to each other, and when they vibrate a tone is produced, and that is what we call voice. It is just as when a string of a violin is brought into vibration and gives forth a tone; or a bell or a wine-glass, which is made to quiver violently. Now do we always use the voice when we speak? You do not know; well, then we can experiment. [Whisper a sentence.] Did I use my voice then?—No.—Now try first to say an *a*... quite loudly and forcibly (or sing it), and take firm hold of Adam's apple with your thumb and forefinger; then you will feel it

quiver. Have you never tried to touch a piano with your finger tips while someone was playing on it? Then you will have felt the same kind of delicate, rapid, quivering movements as you feel on touching the larynx while the voice is in activity. In both cases you can *feel* those movements with your fingers which you *hear* with your ear as a tone. But now whisper an a... and feel your larynx; do you feel anything?—No, there are no vibrations.—And try to say s... [by no means the name of the letter, *es*, but the hissing sound itself.] Is there voice in that? Do you feel any vibration?—No.—Then s is a *voiceless* sound, but a is a *voiced* sound. Now, try m... [not *em*!] Is it voiced? and n...? Notice that you can sing the voiced sounds [test several of them], but not the voiceless sounds.¹ That f... is voiceless, and that v... (with strong buzzing!) is voiced, is easily discovered. In the same way, we have for every voiceless sound a corresponding voiced sound. Say s..., and now produce the corresponding voiced sound with the buzzing element. They are the sounds we have in *so* and *zoo*, *seal* and *zebra*. We have also a third corresponding pair *ʃ* and *ʒ*; *ʃ* is the sound in *shilling*, *shall*, etc.; *ʒ* is the sound in *measure*, *pleasure*, etc. Then we may write down:

f	s	ʃ	voiceless
v	z	ʒ	voiced.

Now pronounce each sound in chorus as I point to the letter, and continue drawing it out until I take the chalk

¹ Here also the experiment in hearing the voice distinctly by holding the hands flat against the ears.

away from the letter.¹ Thereupon the pupils may be tested singly, the teacher skipping from one sound to the other. Exercises may also be given with the consonants between two vowels : afffa, avvva, asssa, azzza ; afa, ava, asa, aza.

Now the pupils have already had a little course in elementary phonetics ; it interests them and contains nothing that they cannot understand, and nothing that is not useful for them. Nor does it ever really frighten the children ; but the very thought of it has actually frightened a number of older teachers, who apparently live in holy terror of trespassing beyond the lines laid out for them in their childhood, and who unfailingly think that everything new must be just as useless, dry and pedantical as most of what they learned in their own schooldays, so they are not inclined to have the bother of making themselves familiar with anything new.² In the Danish original of this book, I reprinted as a curiosity a description of the activity of the organs of speech in the production of speech-sounds, which a boy 14 years old, who had never been told anything about the formation of sounds, had written all by himself, without the least instruction or help of any kind (which can easily be seen, among other things, from the fact that he

¹ I have often also conducted the exercise in such a way that the class had to voice the sound when I raised my hand, and unvoice it when I lowered my hand ; thus I have made them articulate fffvvvffvvff, ssszzsss, etc., without any pauses

² That I am not exaggerating (as people certainly will suspect in about ten years from now), I could easily prove by means of a long series of opinions from pedagogical meetings, articles in pedagogical periodicals, newspaper reviews, etc.

sticks to and analyzes the names of the letters); it shows that this dreaded phonetical science is not so terribly far beyond the horizon of ordinary children after all.

The children always "follow" the teacher so well in these phonetical exercises that it is rather necessary to put a damper on their eagerness to try to produce the sounds than to spur them on. Or, in other words, the teacher has but to organize their natural impulse to imitate the sounds by saying to them, when they begin to whistle and hum: "You may say the sounds yourselves directly, just wait a moment," and thereupon, after the explanation has been given, by allowing them ample opportunity to pronounce the sounds, both in chorus and singly. Then, both during recess and at home, they will revel to their hearts' content in the new sounds, and the whole new and amusing world that has been opened to them.

After the introductory course which I have just sketched,¹ I immediately begin with texts in the foreign language. If the teacher will at this point read one or two pages aloud rapidly (or give a little talk) in as characteristically a French or German manner as possible, this is a very good way to give the pupils a preliminary notion of the foreignness of the new language. This impression may be further emphasized by means of a little trick which I may recommend. The teacher practises an English sentence pronounced as a Frenchman (or German respectively) would

¹ I have sometimes made the introduction longer, sometimes shorter than here indicated; some teachers make it more complete, so that they get a whole system of sounds tabulated before they pass on to the reading.

pronounce it, with French vowels, French accent, etc. He may refer to this sentence now and then in speaking of the single sounds, and it will serve to warn the students against the kind of mistakes that they themselves are to avoid. Then I take up the new sounds in the more accidental order in which they occur in the selection for reading; I repeat every word, together with its meaning, write it down on the blackboard in phonetical transcription, and explain every symbol as it occurs, at the same time articulating the corresponding sound *isolated* (this is of great importance! also the consonants alone without any vowel, either before or after), and drawing it out very long.¹

In not a few cases, the pupils will be able to imitate the sound with sufficient exactness, when it has been produced isolated; at all events, they do it far better than when they only hear it among other sounds. But in many other cases their imitation is not successful, or, at least, it is not sure enough to be quite satisfactory; then it is necessary to resort to phonetics for help, on the basis of the introductory course.

Of course, it is not easy for a Dane to give detailed directions for phonetical instruction, as it is to be conducted when an English teacher is teaching English children French or German. Therefore, the following section is necessarily shorter than the corresponding section in the

¹ But stopped consonants, like *p*, *t*, *k*, are exceptions to these instructions to isolate the sounds—every phonetician knows the reason why. They should be uttered with a vowel before and one after, e.g. *ata*.

Danish original, where I could treat the subject exhaustively on the basis of my personal experience, as to how good results are to be obtained. But some few remarks may perhaps serve to point out the right way, and any teacher who has thoroughly mastered the first principles of phonetics theoretically, and especially practically, will himself be able to supplement my suggestions.

In the very first French or German sentence in the reader will probably be found one of the sounds [y] (Fr. *sur*, Ger. *über*), or [ø] (Fr. *veut*, Ger. *höhe*). It is best for these two sounds to be practised together, and, in the beginning, in their long form. As experience shows, it is not sufficient for the teacher merely to say these sounds; they generally cause English people much trouble, and all imitations based on the diphthong in Eng *few*, etc., ought to be strictly discountenanced from the very first lesson. That it is not impossible to learn the correct sounds was brought home to me in a striking manner a few years ago. These sounds are also found in Danish; an English lady who had been in Denmark for some years had not been able, in spite of unceasing efforts, to learn them by imitation. Then I made a bet that I could teach her them in less than ten minutes, and I won the bet through five minutes' theoretical explanation of rounded and unrounded vowels, and two minutes' practical exercises. The directions were about as follows: say [u:] (or [uw]) in *too* very loudly, and hold it as long as you can without taking breath. Once more: observe in the hand-mirror the position of the lips. Then say *tea* [ti:, tij] in the same way; draw the vowel out until you can hold it no longer; con-

tinue all the time to observe the position of the lips in the mirror. Now [u···] again; then [i···]. The lips are rounded for some vowels, slit-shaped for others. Try to pout them rather more than you do usually. Pronounce [u···] a couple of times with the lips as rounded and close to each other as possible, and concentrate your attention on the lips. Then say [i···] a couple of times, paying attention to the position of the tongue; you will feel that the sides of the tongue touch the roof of the mouth or the teeth. Now look in the mirror; say [i···] again, and now suddenly, taking care to keep the tongue in the same position, let your lips take the rounded, pouted position they had before. It may be that the pupil is still unable to produce any [y], because, despite the teacher's warning, he involuntarily shifts his tongue-position back again to the familiar [u] position. In that case, however, the teacher must not be discouraged, but pass on to the second part of the experiment, which is surer, and which might therefore have been taken first: place your lips in this pouted [u] position, without producing any sound, look in the mirror, and be very careful that the position of the lips remains unchanged, and then try to say [i· ·]. If the tongue is placed in the correct [i···]-position, the result cannot be anything but an [y]. This sound is retained and repeated until the pupil is perfectly sure of both the articulation and acoustic effect. Then the sound [ø] may be taken up. It may be produced with [y] as a starting-point, the lower jaw being lowered so that both the underlip and the tongue follow it, while the teacher takes care to stop the downward movement in the right place. The result may be controlled

by starting with [e] and rounding the lips, that is, by going through a process corresponding to the transition from [i···] to [y···].

One of the most unbecoming mistakes which Englishmen make in their pronunciation of foreign languages is their diphthongizing of long vowels, since long vowels,¹ in ordinary English, are pronounced with an upward glide, so that the jaw and the tongue are raised higher in the last part of the vowels in *see*, *two*, *hay*, *know*, for instance, than in the first part. In vulgar London pronunciation, this English peculiarity is carried further, the beginning of the sound being lowered, at all events in the last two sounds mentioned, so that *lace* sounds like *lice*, and *pay* like *pie*. But even if the best pronunciation does not go to this extreme, yet the glide is there, and this glide is for the native Frenchman or German one of the most striking faults in the Englishman's pronunciation of the respective languages, so the Englishman had best be on his guard in this particular. If the teacher, after a little theoretical explanation, says the English [ei] and the German [e] alternately a number of times, even the dullest pupils cannot help but get their ears trained to detect this difference, but long and patient training is certainly necessary, both with the class in chorus and with the pupils singly, before this deeply rooted tendency to diphthongize can be checked.

Another difficulty is met with in the short (narrow) vowels. French *été* must be pronounced with two short

¹ With the exception of the vowels [a·] in *alms*, [ɔ·] in *war*, and [ɔ·] in *sir*.

closed e's; Englishmen have a tendency to pronounce two long or half-long glide sounds, which begin with a greater distance between the jaws than they ought to, and close with a smaller distance between the jaws than the genuine French sounds have. Anyone who has become accustomed to the undiphthongized long [e], however, can use this as a starting-point for learning the correct short sound, the best way being the frequent repetition of *tétété*... Likewise the short sounds in *fini*, *dodo*, *froufrou*, etc.

Nor do the French nasal vowels occur in English; in phonetical transcription, they are indicated by means of ~ over the vowel-symbol, for instance [ɔ̃] in *son*, etc. Here the teacher must immediately make every effort to check the tendency to say [ɔŋ] as in Eng. *long*, and my experience with Danish pupils has been that it is not sufficient for this purpose merely to let the pupils repeat the sound after me. It is necessary to make it perfectly clear to them wherein the difference consists. First the teacher draws out his [ɔ̃] and establishes (by means of questions that it is only one sound, the same from first to last. Then one of the pupils is to try to draw out the sound [ɔŋ], and it thus becomes clear that it is only the last of the two sounds that is prolonged. On the basis of what has been previously learned (p. 149), the teacher shows the difference of effect caused in closing the nostrils with the fingers, and explains that it is due to the fact that in [ɔŋ] we have first a sound where the air escapes only through the mouth, then another sound where the air only passes out through the nose; but in [ɔ̃], both passages are open at the same time. If a pencil is laid in the mouth so that

it rests on the tongue (tolerably far back), it will remain lying quietly when [ɔ̃] is pronounced, but not in the case of [ɔŋ]. In connection with [ɔ̃], the pupils may practise the [ã] sound in *tant*, [ɛ̃] or, more correctly, [œ̃], the sound in *teint* and the rounded sound in [œ̃], *un*. The sound [ɥ] in *tuer* [tɥe], *lui* [lɥi] is easily learned with sufficient exactness as a [y] which is quickly passed over so that the main stress is allowed to fall on the following sound, the relation between [w] and [u] being brought in by way of comparison.

With respect to the consonants, care must be taken to pronounce [t, d, n] in such a way that the point of the tongue touches the upper teeth; it must, at all events, not be held as far back as in English; the same applies to [l], where this difference is still more important; the hollow sound of the English *l* is also to be avoided by keeping the whole tongue more flat and not hollowing it out like a spoon. The voiceless sounds [ʁ] and [ʃ] in [fənɛːʁ] *fenêtre* and [tabʃ] *table* can easily be deduced from what has been learned about the voice (p. 150-151); it is necessary to guard against making [ʁ] into the vowel found at the end of English words like *mister*, etc. The pupils will easily understand that with the correct unvoiced pronunciation, these sounds are apt to disappear in rapid speech. Finally we take up the sound [ɲ] in [kɑ̃paɲ] *campagne*; it is explained as lying between [ɲj] and [ɲ]; it is best pronounced with the point of the tongue resting in the lower part of the mouth behind the lower teeth, but in using the word "best" I intend to hint that it is not strictly necessary to require this method of formation; there are

also Frenchmen who (at all events before a vowel) pronounce it like English [nj] in *onion*.

With respect to [p, t, k], it is well known that in French they have not the aspiration that they have in English; since the difference is not so great, however, the English sounds may perhaps be used unchanged in the beginning. Then if one of the pupils notices the difference, which he perhaps will express by saying that the teacher pronounces [b] when there stands [p] in the book, or possibly by merely trying to imitate the teacher's sound by means of his own English [b], his attention may be called to the little breath which there always is between the opening of the English [p] and the vowel itself; this is not found in French, where the vowel after [p, t, k] comes exactly at the same moment as the opening takes place (either by the lips or the tongue), and therefore they sound to us like [b, d, g] (*capitaine* as if it were *gabiden*). Try a [p] without a vowel after it, first with a strong breath (somewhat like when you pooh-pooh something, but without any voice), then without any breath like a man puffing at his pipe (about the same sound as when soap bubbles burst); and then try to place a vowel after it¹; it must come immediately, just as quickly as the movements of a soldier after the drill-master's command. Then [t] and [k] may be taken up in the same manner.

The French division into syllables (*il a* = i | la, *chaque écolier* = fa | ke | ko | lje, | etc.) is best learned by pure imitation, likewise the distribution of stress (accent); by

¹ This method of procedure follows in the main the suggestions of Klinghardt.

reciting or reading connectedly to the pupils and by always requiring them to say *the whole sentence together without any pause*, the teacher can counteract their tendency to pronounce each word separately in that monotone which is intolerable. Thus *il a été ici* is said all together in one with the vowels gliding over into each other, *a + é* sounding somewhat similar to [ai] in *lie*, and *é + i* to [ei] in *lay*.

German sounds are somewhat easier for Englishmen than French sounds, but yet there are several points to be noticed. In the case of some sounds, any skilled teacher will be able to follow the suggestions given for French, *mutatis mutandis*; in the case of others, like the two *ch*-sounds, he must in an analogous manner adapt his theoretical knowledge in phonetics to the practical needs of teaching.

Some people have found it inconsistent that I have no partiality for didactic theorizing in questions of grammar, but myself employ theoretical explanations in questions of phonetics. The explanation is not far to seek. Theoretical grammar, as it is generally studied, is more abstract, it is difficult, it is very comprehensive, and still it does not lead to the desired goal, which is grammatical correctness; the theory of sound which we want introduced is more concrete and it is easy, it is more limited, and it actually leads to the desired goal, which is a good pronunciation. This last assertion is proved by the experiences of numerous teachers in various lands.

Of late years, it has become more and more usual in schools to use a sound-chart in connection with the instruction in languages. On this chart, all the sounds of

the language which is being studied are arranged in systematic order, and are indicated with such large letters that they can be seen by the whole class ; various finesses are often used, as for instance to give the voiced and voiceless sounds different colours.¹ I myself have not used this contrivance, but I have heard from several foreign teachers, and now from a couple of Danish teachers too, that they are very well satisfied with it. The teacher points to a letter and gets either the whole class or one of the pupils to say the corresponding sound ; or the teacher may let A mention some sound or other, and B, who is standing at the blackboard, shows that he has caught it by repeating it and at the same time pointing at the symbol ; or if C makes a mistake in the pronunciation of a word which he is reading (or saying) D is to point, first to the symbol for the wrong sound, and then to the right one, etc. In this way, much writing on the blackboard, which would otherwise be necessary, is saved ; and besides, it may be of great benefit for the pupils always to have all the sounds in a connected system before their eyes (even if the teacher of course never intends to examine them in the whole phonetical system of the language as such).

The *elements of phonetical transcription* are learned, as we have seen, together with the corresponding sounds themselves. Now what is the use of the phonetical transcription itself? It seems to be commonly supposed that its votaries claim by its help to have "given the pupils a better comprehension of the single

¹ If the teacher does not care to prepare such charts himself, he can use Vietor's Lauttafel.

sounds and to have taught them more easily to produce them ;" its opponents attack this assertion and strike it down with true Quixotic zeal without stopping to think that it has never been set up by the advocates of phonetical transcription at all. These advocates themselves know as well as anyone what is but natural, namely, that a boy does not of his own accord pronounce a French nasal correctly merely because he has been shown the symbol [ɔ̃]. The pronunciation of the single sounds must be learned in other ways, as has been shown above, and for that purpose alone, all writing could very well be entirely dispensed with without resulting in any essential change in the character of the instruction. When, however, we use phonetical transcription already at the first stage, it is partly on account of the excellent help which it will afford later for quite a different purpose, which I shall come to immediately, partly because it really is of some *help* in the teaching of the sound-formation proper. It saves the teacher a great deal of repetition, since instead of always saying the sound himself, he can point to the symbol and get one of the clever pupils to say it for the others ; it makes the pupils see more clearly how many different sounds there are for them to pay attention to (while in exclusively oral instruction, perhaps one pupil will be inclined to hear [ã] and [ê] as one sound, another pupil, [ã] and [ɔ̃] as one sound) ; finally, the homogeneity of the symbols will help the pupils more easily to comprehend the nature of the sounds themselves ; when they have learned to pronounce [ɔ̃], they will get the run of all the other nasal vowels more quickly when they see the same

flourish over them all; the double parallelism in the four symbols

s ʃ

z ʒ

will aid them in learning the corresponding relations between the sounds themselves.

However, in order to understand the greatest and the proper value of phonetical transcription, it is necessary to have well in mind the fact that there are two essentially different kinds of mistakes in pronunciation—

A. Mistakes in the formation of the sounds, and

B. Mistakes in the employment of the sounds.

We have mistakes belonging to Class A, for instance, when Englishmen use the *ng* combination in place of the French nasals, or when they diphthongize the French long, pure vowels, when they pronounce *ʃ* or *k* instead of German *ch*, or [z] or [s] for German *z* [ts], [ə], as in *cur*, instead of [œr] in French *cœur*, when they pronounce French *dû* like the English *due*, etc.

Mistakes belonging to Class B arise if you pronounce French *gent* like *gant*, *peut* like *put*, or vice versa *eut* like [ø], German *frass* or *fuss* with a short, or *nass* or *nuss* with a long vowel, *bischen* with [ʃ], etc.

Both kinds of mistakes may occur in the same word, as when *München* is pronounced [mɪnkən] or [mjuŋkən] instead of [m ʧən].

The mistakes belonging to class A are not due to the orthography; those mistakes we can also make in languages whose spelling corresponds to the pronunciation; they are largely due to our native habits of articulation, and they

are to be counteracted by means of the phonetical training which has been described above. If the foreign sounds have once been well learned in the introductory course, this kind of mistakes can only occur through carelessness or through the lack of continued practice.

Mistakes in the employment of the sounds (class B) however, are as a rule due to disagreement between the pronunciation and the orthography of each language; they are not caused by our native habits of articulation, and even those that have learned all the foreign sounds perfectly (indeed even the natives themselves) are liable to make them in every new word which they see written, but have never heard.

It is this last kind of mistake that phonetical transcription helps us to avoid, it protects us against the mistakes which the different national orthographies actually seduce us to make. Phonetical transcription is necessary in the teaching of all languages, but of course, it may deviate from the ordinary orthography in greater or less degree in the different languages. In Finnish and Spanish, the orthography is so nearly phonetical that only relatively few changes are necessary in order to indicate the pronunciation; in Italian, almost all that is needed is to indicate if *e* and *o* are open or closed, if *s* and *z* are voiced [*z*, *dz*] or voiceless [*s*, *ts*], and which single consonants are to be pronounced double (long). In German, the orthography is already much more capricious, but in languages like French, Danish, and English, the number of conflicting rules with all their exceptions is so great that the phonetical trans-

cription necessarily has quite a different appearance from the traditional spelling.

Max Müller once said that the English orthography is a national misfortune, and Vietor has improved upon this observation by declaring that it is an international misfortune, since it is not only Englishmen but also all educated persons in other lands who have to be bothered with it. Now, by means of phonetical transcription the words of the foreign language are presented to us in a kind of normal or ideal orthography, where every letter always signifies the same sound, and every sound is always indicated in the same manner.

Some persons urge the objection against the use of phonetical transcription that it can never be made so perfect that it can show all the shades of intonation, etc., in the spoken language, so that it cannot take the place of a teacher's oral instruction. But we have never maintained that it could; aside from private study without a teacher, which must needs always be more or less imperfect, we have always emphasized the exceedingly great importance of the teacher pronouncing the words for the pupils, and we have not recommended phonetical transcription as something to replace, but as something to support, the teacher's oral instruction in pronunciation. Even if it misses some of the very finest shades, it may still be of benefit, just as a table of logarithms can be very useful even if the numbers are not carried out farther than to the fourth decimal place.

Other opponents again have exactly the reverse objection to make, that our system of sound-symbols is too delicately

detailed for school use. Even if many people only say this because they confuse the phonetical transcription which is used in scientific works with the far simpler transcription which we want to introduce for school use, and which is by no means beyond the powers of comprehension of an ordinary pupil, still we have an answer right at hand. We are aiming at (and attaining) greater exactness than our predecessors cared for, but this is very necessary too, for the old school pronunciation was too unintelligible to the native. Besides, our system is constructed on such simple principles, that we attain to a higher degree of exactness with less trouble than you do with far more difficult means. When mathematicians began to designate the value of π in decimal form (3.1416) instead of the fractional form $\frac{22}{7}$, they not only attained greater exactness but also greater ease in using the quantity in long calculations, since the decimal is easier to handle than the fraction. Our phonetical transcription may pride itself on exactly corresponding advantages.

It has already been tried in many old readers (to say nothing of the dictionaries) to counteract the injurious influence of the orthography on the pronunciation by means of different systems of designating the pronunciation, such as numbers over the vowels, strokes denoting length and curves denoting shortness, italicizing of the *s*'s which ought to be voiced, or in other places italicizing of the silent letters, dots and flourishes above and under the letters. All such systems, just because they try to deviate as little as possible from the orthography, necessarily adopt a number of its caprices and thus become too complicated to be of

any real benefit to the pupils. But the phoneticians, by starting out from rational principles, have succeeded in creating systems of phonetical transcription which really meet all reasonable demands in the way of exactness and simplicity.¹ That they really are simple and easy to learn has been proved to me more than once in striking ways; in several schools where my books are used but where the teacher has been afraid of the phonetical transcription, the children have resorted to it of their own accord, when they came to a word that they did not know how to pronounce; several parents have also told me that they have familiarized themselves with the phonetical transcription in the books which their children used and they did not find it at all difficult.

Perhaps it is worth while here to consider the four ways in which it is possible to communicate the material of a foreign language to pupils. Either (1) the teacher may not let them use any writing at all, but give them everything orally; or (2) he may give them the orthography alone; or (3) he may give them orthography and phonetical transcription together; or finally (4) he may give them phonetical transcription alone.

(1) The first way obviously has the advantage that there is no sound-symbol whatever to confuse the clear apprehension of the pupils; it resembles the manner in which a child

¹ Besides, the different systems of modern phoneticians all resemble each other very much—far more than did the earlier arbitrary methods of designating the pronunciation (for instance, Walker's, Flugel's, Toussaint-Langenscheidt's, Tanager's, etc.). Any one who has learned Sweet's phonetical transcription can easily read Passy's or my own, and vice versa; the differences are hardly worth speaking of.

learns its mother tongue. It will also be the more in place the more the instruction can be brought to resemble the way in which a child first acquires language, that is, where there is only one pupil, or at least very few; where the pupil (pupils) is (are) not very old, and especially not yet quite familiar with the secrets of writing; where the teacher is a native; and above all, where there is ample time. For we must not shut our eyes to the fact that this exclusively oral instruction in languages takes exceedingly much time; much repetition is necessary, and the teacher has to have great patience. In schools it is only possible to have purely oral instruction as a short preliminary course of a couple of months at the most, before passing over to the use of writing in some form or other. Walter, who has tried both, is emphatically of the opinion that in class instruction phonetical transcription is much to be preferred to purely oral instruction, because the latter wastes an enormous amount of time, and the teacher cannot feel nearly so sure that the whole class is able to follow.

(2) The pupils are immediately allowed to see the traditional orthography, and the teacher gives them the pronunciation orally. The eternal repetition and the painful small corrections which this method craves make the lessons bothersome for both the teacher and the pupils, who almost always become slovenly out of sheer discouragement over the prodigious task before them. Of course there are some rules for the relations between orthography and pronunciation, but unfortunately there are so few without exceptions that certainty cannot be attained by their means.

M

(3). The pupils are taught the traditional spelling from the very beginning, but at the same time they are given an antidote in the shape of phonetical transcription, either in the form that every new word is phonetically transcribed in the glossary, or that (in addition) the reading selections themselves are transcribed. To be sure the advantages of phonetical transcription are made use of by this method ; several teachers have expressed their satisfaction at the results thus obtained, and I have no doubt that they are better than when phonetical transcription is dispensed with. However, I am convinced that by this method it is difficult sometimes to prevent the less intelligent pupils from confusing the two systems of spelling, so that they neither learn the pronunciation nor the orthography very well.

(4) Therefore I have always (like the majority of the advocates of phonetical transcription) preferred to let beginners be employed only with phonetical transcription for some time, so that they may become quite familiar not only with the system of sound symbols, but also with a good deal of the material of the language before they pass on to seeing the words in their orthographical shape too. The principle to be followed here is that of not allowing the difficulties to pile up, but overcoming them one by one. When the pupils know the symbols after the first few lessons, it causes them no difficulty whatever to read the texts ; these themselves (together with the meaning of the words, the grammatical forms, etc.) are therefore far more easy to learn than if the caprices of the orthography had to be mastered *at the same time*.

For this method, connected texts in phonetical transcription

are of course necessary, but such texts are also to be recommended to those who follow method No. 3, since there are many points of pronunciation which cannot come up at all in the transcriptions of the single words in the glossary, such points as appear only in combinations of words, in connected discourse. There is, for instance, French [ə] in *le de, demande, devenir, quatre*, etc., etc., which is sometimes pronounced and sometimes omitted, according to the number of consonants coming immediately before or after the [ə]: à *devenir* [advənɪr], *pour devenir* [purdəvɪr], etc.; there is the varying treatment of the English *r*; there are double forms due to the influence of sentence-stress, such as [kæn] and [kən] (= *can*), and many other phenomena of that kind, which it is really necessary to pay attention to, since no sentence can be pronounced naturally without consideration for these points, and since we cannot understand the natives without being familiar with them¹—for we cannot require the French to make their language stiff and do violence to all their natural habits of speech to suit us. Only by using connected texts in phonetical transcription can the teacher require the pupils from the very beginning to read the foreign language connectedly, intelligently, and with some expression.

In conversations on the subject, I have so often had to answer the question as to whether I also want the pupils to learn to *write* phonetical transcription, that I must devote a

¹ I remember a lady's dismay when a Frenchman used the combination [stane] in a sentence; she could not understand the sentence until I repeated it, inserting [setane]. "O well," she rejoined, "if he had only said [setane]; we always said it that way in school." (*Cette année.*)

few lines to that question here too. Of course they must write phonetical transcription, but *learn* it—well, that is scarcely necessary, for it will not entail the least bit of extra work or trouble for them. They learn the symbols, and when they know them they can write any word whatever in phonetical transcription, if they only know how to pronounce it; this is a thing which follows of its own accord from the very nature of phonetical transcription. Dictation, in which the pupils are to write in phonetical transcription what the teacher says to them, presupposes only a correct apprehension of the sounds, and is a very good test as to whether they have heard accurately (cf. p. 95)

How long is a teacher to continue to use exclusively phonetical transcription? That is one of the most difficult questions, and I cannot venture to give a decided answer. The answer will surely always depend partly upon the age and maturity of the pupils and upon how much time can be spent upon the language on the whole. I myself have even dared to go so far that in teaching a class in English, when I only had two hours a week for two years before the final examination, I spent the whole of the first year on phonetical transcription (Sweet's *Elementarbuch*), and I did not regret it. In French in the lower classes, I once at least used phonetical transcription more than a year, and the only difficulty arose when some boys came in in the course of the year from other schools. At other times, again, I have made the course in phonetical transcription shorter, and on the whole I have experimented in various ways without coming to any certain result—except this:

continue with phonetical transcription as long as possible. For there is relatively so much more of the language itself learned in this way, that I have not the slightest doubt that the pupil who, with the same number of lessons a week, and at the same age, has read phonetical transcription for two years and orthography for half a year knows more of the language (not only of the pronunciation!) than the pupil who has used phonetical transcription for half a year and thereupon orthography for two and a half years (in all half a year more than the first boy). And then the phonetical transcription itself is such a fine means of training the pupils to minute exactness, because they really have to be constantly on the lookout in order to read neither more nor less than each symbol indicates; therefore I attach great *educational* significance to phonetical transcription.

But of course we have to begin to learn the orthography some time; and I suppose it is this transition more than anything else that has frightened people away from using phonetical transcription, because they imagine that it must be extremely difficult. But now all those who have dared to try phonetical transcription unanimously declare that they were surprised at the ease with which the transition took place; there was no trouble worth mentioning either for the teacher or the pupils; and they were surprised at the accuracy in orthography displayed by pupils who had been taught in this way. The psychological reason for this is probably to be found in the sharper perception which these pupils necessarily get of the difference between sound and writing, together with the fact that they are not

compelled like the others to learn many things at a time (spelling, pronunciation, meaning, inflection), but the orthography is separated out as something which is to be learned by itself about words with whose pronunciation and meaning they have already become quite familiar.

The best way of making the transition seems to be in going over some of the selections which have already been read and learned. First, the teacher says a few words about orthography in general, basing his remarks on English spelling; he may call attention to the silent letters in *night*, *know*, the ambiguity of the vowels in *home*, *honest*, etc. Then a French piece the pupils know already is shown to them in orthographical dress; it is gone through word by word in such a way that the pupils themselves may be guided to find out the most important relations between the letters and their sound-values. Here they for the first time have something to do with the accents and the cedilla, whose name they learn.¹

In the following lessons the comparison between spelling and sound is conducted in the same manner as indicated above for grammatical observations; sometimes starting from a certain sound, the students may point out all the

¹ The use of the French or German names of the letters of the alphabet when words are being spelled in English is merely affectation, and deserves only a shrug of the shoulders, especially since, as a rule, it is not consistently carried through, but is applied only to some few letters, *y* being called [igræk] or *ypsilon*, *ch*, [seaf] or [tseha], according to circumstances, and this in the midst of other letters which are allowed to retain their English names with diphthongs and everything. It is quite a different thing when the teaching is wholly conducted in the foreign language; then it is necessary to practise the foreign names of the letters, but then it must be carried through consistently

words in which it occurs on a page or so; sometimes starting from the orthography, they may note and classify all the phonetical values of a certain letter. A few lessons will be sufficient for these preliminaries.

Ought the teacher to require the pupils to learn the orthography from the very beginning, that is, ought he to examine them in spelling or let them write dictation? No—that is not generally the practice according to the non-phonetical method either. First let them become accustomed to seeing the spelling, and in the exercises just suggested let them copy out of the book; later on they may be required to learn how to spell the words in the first line of every lesson, and in the course of a few months the pupils will be just as much at home in their French and German orthography as any pedant could require—and much more at home than they generally are now after a long time.¹

Phonetical transcription ought by no means to be given up on beginning with the orthography: it is too good an aid to be dispensed with at this point. Not only ought whole pieces to be read, occasionally at least, in phonetical transcription, but it ought to be used in connection with all new words (thus especially in the glossary) in order to prevent all guesswork. Thereby is also obtained another important result

¹ Wer jemals in der schule die lautschrift als hilfsmittel zur erzielung einer besseren aussprache benutzt hat, der weiss, welcher nutzen aus ihr entspringt. der weiss aber auch, dass der schaden, welchen sie bezüglich der orthographie anrichten kann, sich nur auf wenige wochen erstreckt und ausserst gering ist, *jedenfalls viel geringer, als der schaden, welchen eine schlechte aussprache in der orthographie anrichtet.* H. P. Junker, *Die neueren sprachen*, v. 99.

at a later stage, namely, the teacher may be *just as strict in requiring the pronunciation to be learned as the meaning*, whereas without phonetical transcription he cannot expect the pronunciation to be prepared at home. By steadily keeping up their practice in transposing phonetical transcription into practical pronunciation the pupils have something of value for their whole life, for, when they no longer have a teacher to ask about the pronunciation of a new word, they can obtain information about it themselves. That which was only a few years ago a possibility reserved for the distant future, namely, that all French and English dictionaries should give the pronunciation according to rational principles, is now, as we know, well under way to become a reality at any time.¹

The use of phonetics and phonetical transcription in the teaching of modern languages must be considered as one of the most important advances in modern pedagogy, because it ensures both considerable facilitation and an exceedingly large gain in exactness. But these means must be employed immediately from the very beginning; just as easy as it is to get a good pronunciation in this way, just as difficult is it to root out the bad habits which may become inveterate during a very short period of instruction according to a wrong or antiquated method. Timotheus, an old well-

¹ See especially Murray, Bradley, and Craigie's *New English Dictionary*, A Schroer's edition of Grieb's *Englisch-deutsches wörterbuch*, and Rangel-Nielsen's *Fransk-danske ordbog*. I am myself transcribing the English words in Brynildsen's *Engelsk-dansk-norske ordbog*, two-thirds of which have already appeared. Edgren's *French Dictionary* should perhaps also be mentioned, but I have never seen it myself.

known music-teacher, used to demand double payment of all those pupils who had taken instruction with other teachers before they came to him ; the reason that he gave was that he had much more trouble in teaching these pupils than those who had not already acquired bad habits for him to break them of. Go ye and do likewise, ye teachers of languages !

I shall add a few words on the use of the phonograph. The apparatus has been very much perfected of late years and renders beautifully most vowels and all the general features of stress, intonation, etc. But the rendering of most consonants is still far from perfect ; you cannot always tell whether you hear a *p* or an *f*, etc., and it is impossible to rely on a phonographic record for minute shades of *s*-sounds and the like. It is clear, too, that even if the apparatus were nearer the ideal than it is now, it could not replace the teacher. But in the hands of an able teacher I have no doubt that it will prove a valuable help : it is patient and will repeat the same sentences scores of times, if required, without tiring or changing a single sound or intonation ; you may also have different records of the same short piece as pronounced by one man from Berlin, another man from Hanover, a third from Munich, and a fourth from Vienna, which may be very useful for comparisons, even if, as a matter of course, in your ordinary teaching you stick to one particular standard of pronunciation—and in various other ways phonographic records may be used to stimulate the pupils. But everything they hear in this way should at the same time be presented to them in phonetic writing—either in their readers

or on the blackboard. Perhaps, at some future day, the "telegraphone" invented by my countryman V. Poulsen will supplant Edison's phonograph in this as well as in other respects.

XI

LIKE most works on pedagogy, this one too has been mostly concerned with the teaching of beginners. But now and then there has been a word about the instruction of advanced pupils, and now I shall add a few more suggestions about it. It is best to continue on the same lines as during the first years, only making those changes which circumstances necessarily demand.

The pupils must *read*—read more and more, read better and better books, books whose contents are of a nature to hold their attention and to give them as much all round information and development as possible—accordingly, as has been previously suggested, not solely works of literature. That sort of reading is especially good which gives the pupils some insight into the foreign nation's peculiarity in the widest sense of the word, and best of all is that reading which is apt to make the pupils love what is best in the foreign people. Tennyson is right when he says, "It is the authors, more than the diplomats, who make nations love one another";¹ and teachers of modern languages should ever remember that it is their mission to make their countrymen know and understand foreign nations. By

¹ Alfred Lord Tennyson : a Memoir by his Son. (Tauchnitz ed., IV p. 84).

making their pupils read good literature as well as by capacitating the younger generations of different countries for intelligent intercourse with one another, language-teachers all over the world may ultimately prove more efficacious in establishing good permanent relations between the nations than Peace Congresses at the Hague.

Some reading must be taken thoroughly, some may be *cursory* ; it is perhaps best to have several gradations. Whereas in the beginning it is necessary to chew well in order to get all the linguistic nourishment out of the reading, later on it may of course be taken in larger and larger bites. Already rather early in the course of instruction, those pieces may be more lightly passed over whose contents are scarcely fit to be taken too seriously or which contain words which it is not absolutely necessary to remember. The teacher may simply let the pupils read such pieces aloud, explaining every word which they do not understand, but without basing any questions on them, and without requiring them to be studied for the next time. Later on, in the midst of more serious work, a month or two may be taken for reading a light novel through in the same easy manner. The pupils may also have private reading to do at home in addition to what they read in school. The teacher that I had in French and English in the upper classes in Frederiksborg School (H. Mathiesen) had an excellent way of making us desire of our own accord to read novels in the language studied ; each one of us was ambitious to give in the longest list of volumes read when the teacher called for the lists at the first lesson in every month, and even if we of course read very rapidly and

never looked up any words, yet we learned a good deal, and I consider the habit of reading which I thus acquired to be one of the most valuable acquisitions that I got during my last years in school. In order to test whether we really had read the books as stated, our teacher sometimes talked to us about their contents, but he talked in Danish, sometimes he only made us open the books at random and translate a little piece. It is no doubt better to organize this practice, as it is now done in some parts of Germany, where the whole class reads the same book at home and must have read a certain amount by a certain day (after a fortnight's or a month's interval). Then they must be able to give an account of the contents in the foreign language, must also ask each other questions about the book, and may even occasionally be required to write down the contents as a written exercise; after the teacher has looked through these accounts, the pupils may deliver them orally and more freely, and this will give occasion for further conversation—all in the foreign language.

Most important, however, is the reading which is done *thoroughly*, so thoroughly that the pupils completely master both contents and language, and which therefore in both these respects ought to be as good as possible. In exercises with questions and answers, the contents naturally play an important part, and even if the pupils feel it is one aim, and a very important one, to acquire skill in the language, yet this aim is not always directly kept in view as such; neither does a child talk in order to practise using its mother-tongue, but in order to get some information and in order to communicate itself to others—and thereby it

learns the language. This feeling of reality becomes more and more prominent as the pupils become more advanced ; in the conversations, the pupils show directly, that they understand the contents, indirectly that they understand the language.

The pupils must *talk*—about what they have read, and that the talks are not mere farces with conventional “parleur” phrases, as our opponents would like to make out, I hope that I have shown sufficiently well.¹ When a certain teacher wrote somewhere that all the conversation that there is time for consists of the following five questions, which are asked of the monitor (and only of him) at the beginning of every lesson : “Who is the monitor? What date is it to-day? What day of the week is it? Who is absent? What have you prepared for to-day?”, and that he owes it to the truth to confess that it is only the minority of the pupils who at the end of the year are able to answer these questions correctly without hesitation, then this deplorable result is primarily due to the fewness of the questions ; he who only gets the tip of his finger dipped in the water three times in twenty weeks will never learn how to swim. It is secondarily due to the fact that the questions are stereotyped and have no connection with what the class is reading. Furthermore this same teacher says that he generally cannot spend more than a few minutes of each lesson on these “elementary

¹ Those who have their doubts may also read the accounts given by natives who have visited German schools where the instruction was conducted according to the reformed system, and who have had long talks with the pupils, in Walter, *Englisch nach dem Frankfurter reformplan*, pp. 152-165, and Miss Brebner, *The Method of Teaching*, etc.

exercises," since the reading, translation and grammar requires the rest of the time, in the middle classes, indeed, all the time, so that at this stage there is no time at all for any conversation. But if the talks are used for interpreting the text, two big birds are killed with one stone, and then it will soon be seen that skill in speaking increases like wealth; if you have only reached a certain point, the rest comes of its own accord; the accumulated capital multiplies surprisingly fast and willingly.

The pupils must *write*—original papers in the foreign language, not translations—that is, the form of language used must be as little as possible suggested by English turns of expression. But the subject must be concrete and limited. The chief danger that there may be in such original written exercises, namely that the pupils avoid all the difficulties and only use a slender supply of expressions, which they feel sure of, this danger is greater the vaguer or more comprehensive the subject is. For instance, it is best not to give broad literary subjects, such as "Die romantische schule," etc. A more limited subject is far better, both as an exercise and as a test; for instance, an account of a little anecdote or of the newspaper report of some event, which the teacher has read to the class; a description of what is to be seen on a picture, a renarration of some episode in the novel or in the historical selection which is being read in class, possibly in the form of a letter; ¹ a

¹ The letter-form is on the whole that form of composition which most persons have most use for, and which therefore ought to be practised most frequently. The international students' letter-exchange, which has just been started a few years ago, will be of great benefit--

summing up of everything relating to one of the characters in the text read ; a review of the line of thought in (a section of) some essay which has been read ; a paraphrase of some poem. Still more limited are such exercises in which a certain number of questions have to be answered, or such exercises in the use of synonymous words and expressions as have been described on p. 139.

But can such a method of instruction as has here been described really be carried out under existing circumstances? Are there not obstacles to be encountered on every hand? Yes ; unfortunately there are things which stand in the way and make a good deal of trouble, but luckily they do not make it quite impossible for the new system to be used. As hindrances may be mentioned the shortness of the time, the apportionment of the time, the examinations, the teachers.

The *time* which is now set apart for modern languages is too brief. Therefore all teachers of modern languages ought to unite, and, together with all the parents who are dissatisfied with the arrangements in our grammar schools (and they are not few), they ought to agitate for the removal of that burden which weighs heavily on the school and which prevents the growing generation from getting an education which can meet the urgent demands of our times, I mean, the school must be delivered from the classical languages ; then there will be air and space for all that is now shoved into the background, among other for those who happen to get good correspondents and who themselves are not afraid of taking a little trouble.

things the modern foreign languages.¹ But—even in the scanty time, which is now at disposal, there is much that can be done differently and better than hitherto, and the more the teachers in modern languages show this, and the more they can keep out of the old jogtrot way, the more will their subject be respected, and the more willingness will there be to extend the time when future reforms demand it.

The *apportionment* of the time is poor. When will people finally realize that everything cannot be learned at once? Many subjects, and with so few hours a week for each that the pupils forget what they have learned from one lesson to the next—that is a frightful waste of time.

No, learn a few things or one thing at a time, learn everything well and learn it to the end before passing on to the next.² And especially with respect to languages, there can be no doubt that it is best to take them up one after the other, not side by side; to every language that is taken up should be devoted many hours a week, and as a rule two years ought to be allowed to pass before commencing a new language; then the first is so firmly rooted in the minds of the pupils that merely a very few lessons a week will be sufficient for keeping it up and extending it,³ and then the

¹ But of course the mother-tongue too; the study of nature, plants, animals, the human race; drawing and manual work, out-door life.

² An eloquent recommendation of this principle is to be found in v. Pfeil's previously mentioned work "Eins," but the same thought is also gaining ground elsewhere.

³ Lessons which may be devoted not only to the language itself, but also to the acquisition of useful information in other departments as well; why not learn the geography and history of France in French during the French lessons, etc.

two languages do not injure each other nearly as much as if they were studied side by side before the pupils have mastered either one of them. As to the question at what age the children ought to begin to learn foreign languages, I dare not express any decided opinion ; I think I should be afraid to begin too early rather than too late ; first let the mother tongue have time enough to take a firm and lasting hold of the child's mind before other languages are admitted.

The worst canker in our school-system¹ is the *examinations*. Everything is arranged with a view to examinations ; the parents, the children, and unfortunately also a number of the teachers care for nothing but the results attained in the examinations ; the daily instruction is left to shift for itself, but the authorities will take ample care to guard against the least bit of negligence which might be shown by the examiners.

Examinations compel the teachers to lay undue stress on cramming. "Cram may be defined as the accumulation of undigested facts and second-hand theories to be reproduced on paper, handed in to the examiner, and then forgotten for ever. A crammed examinee differs from a crammed Strasburg goose in not assimilating his nutriment, and this would be a real advantage were it not that the process leaves him with a nauseated appetite, enfeebled reasoning powers, though abnormally enlarged memory, and a general distaste for disinterested study."²

¹ I am here speaking of the Danish school-system, but I have a suspicion that this canker is not unknown in other countries.

² A. H. Sayce, *Fortnightly Review*, June 1875.

Examinations cause the mental and physical ruin of many more young men than we can afford. As a test of what a young man is worth in life, an examination is without any value whatever; as a test of how much really valuable knowledge he has, it is not worth much; and even as a test of how much he knows of what happens to be asked him on such an occasion, an examination is not nearly as reliable as people like to imagine.¹ And then examinations tend in so many ways to impede instruction which would otherwise be really profitable. The question "will that be required for the examination?" is always, either consciously or unconsciously, present in the school-room; it smothers the teacher's enthusiasm for communicating to his pupils what interests himself most; and it discourages the pupils' natural thirst for knowledge for its own sake. Just before the examinations, the whole school is seized with its yearly attack of its chronic examination-catarrh. In all departments, it is considered necessary to recapitulate for examinations; for a couple of months, the pupils are transformed into mental ruminants; they receive no new mental sustenance whatever, but have to be satisfied with going through the whole year's work once or twice more at as rapid a pace as possible. The matter which they have been given does not become more savoury on being served again; all the juice and strength, all that makes it tempting is lost, and nothing remains but what is toughest and driest.

But even if there is much fault to be found with the

¹ A certificate from the school would be quite sufficient, if the instruction was under good control during the year.

system of examinations, yet it is not necessary to reform that before we can begin to improve the instruction. The examination requirements are not so great that we cannot meet them even if we do not from the very beginning plan all our instruction exactly with them in view. Although the chief stress in the examination may be laid on the translation and not on speaking, yet that is no reason why the latter should be entirely dispensed with. If by a *receptive* command of a foreign language is meant the ability to understand it, and by a *productive* command, the power to express oneself in the language, then I am fully convinced that anyone who merely concerns himself with the receptive side of it injures himself and acquires far less ability to understand it than if he had from the very beginning also aimed at a productive command of the language. Therefore our all round exercises will give our pupils at least just as much receptive knowledge of the language as is attained by the pupils of others; and even if it is rather provoking for a teacher who has taken a good deal of trouble to teach his pupils to speak to see that this counts for little or nothing at the examination, he can comfort himself with a good conscience at any rate—beside the pleasure which he and his pupils have had in their daily work together.

Nor ought any consideration for examinations to prevent anyone from the best kind of recapitulation, which is, not to wait until the approach of examinations, when much that has been read is forgotten, so that the teacher has to be on the lookout all the time to make sure that the pupils understand everything, but to take it up while the matter is still

fresh in the memory, so that it is not necessary to sound the pupils on every little point. Every chapter ought to be revised when it is finished, and every section or book ought to be gone over as a whole. Then the thoughts which were formerly occupied with details may be turned to the connected whole, and since the work can be conducted in the form of almost uninterrupted intelligent reading aloud, the pupils will be enabled to get approximately the same impression and the same enjoyment out of the matter read as a native gets.¹ If the reading has thus been gone over a section at a time at each natural break, it will be seen at the examination that these short revisions distributed throughout the year are more advantageous than a long, tedious recapitulation just before the examination, and besides the pupils have been kept fresh by reading something new up to the very end.

As the last possible impediment in the way of the reform method, I mentioned the *teachers*. Those times are now past when it was considered sufficient for a teacher of modern languages to have taken a degree in law or theology—to have studied Tacitus and Plato, and then by way of amusement to have read by himself a few volumes of *Revue des deux mondes* or some novels by Cherbuliez and Freytag. But even the younger generation of teachers who are better prepared will very often find that it is not so very easy to give good instruction in modern languages. It is a

¹ It has been previously suggested that various exercises in linguistic observation and classification may be given in connection with the revision, and that by means of such exercises the revision may be masked, as it were, and thus receive some of the fresh interest that attaches to something new.

shame how little is done to give high-school teachers opportunities for further improvement ; they ought to have abundant access to courses in advanced work, but especially to many and liberal travelling scholarships, so that no conscientious teacher in foreign languages need do without a tolerably long stay among the people whose language he (she) teaches. Poor pay and long hours, too, naturally lead to a teacher's looking merely to examination results.

But still I continue to hope that more and more teachers will avoid the old rut, and they will surely find that it pays to get out of it, even if, especially in the beginning, they have to expend more time and energy on their teaching, and on their preparation for every lesson, in order to meet the greater demands of the new methods. In Germany and the Scandinavian countries, exceedingly great efforts are being made to reform the instruction in languages ; in Norway, much of what has been recommended in this book has even been adopted in the official school-plans issued in 1897 ;¹ and fortunately the movement is also on the way to becoming strong in England. If this book by a foreigner can contribute ever so little to the encouragement and support of English language-teachers in their zealous and able efforts to introduce newer and better methods, then I am glad to have been enabled in this manner to pay off a little of the debt that I owe to England and to many Englishmen.

In closing let me try to sum up. The old-fashioned disconnected sentences proved to be a failure

¹ Similarly now in France.

for many reasons, and one reason was because there was nothing else to do with them but to translate them. They could arouse no interest; they could not even be read aloud intelligently; they could not be remembered in that definite form which they happened to have, so they could not be used as patterns for the construction of other sentences; therefore the rules of the grammar, which was committed to memory, came to play such an important part. It all became monotonous and lifeless.

Our method tries to employ many means which mutually support each other. The pronunciation is not learned merely by the teacher's saying the word and the pupils repeating it, or by the pupil's guessing at it through the orthography and the teacher's correcting him. The latter plan we reject entirely; the former, however, we use even to a larger extent than before, and we adopt in addition to it a rational description and indication of sounds. The improved pronunciation thus acquired also helps in a high degree in the acquiring of the other (signification) side of the language. Where formerly there was no other way of communicating the meaning of words but through translation, we have in addition thereto direct and indirect observation, explanations in the foreign language, etc. Where the pupils formerly had to commit to memory paradigms, rigmaroles and rules, which all had to be taken on faith, we let them investigate for themselves and thus get an insight into the construction of the language. And whereas formerly the only exercises were translation from the mother tongue into the foreign language, we now have a whole

scale of varying exercises, namely: direct reproduction (repetition of the teacher's words; answers to questions which are based directly upon the words of the book)—modified reproduction (repetition of sentences with changes of tense, person, etc.; answers to freer questions; asking of questions)—free reproduction (renarration) and finally—free production (letters, etc.). And since there is a sensible meaning in all that is read or said or done, the interest is awakened and held, and the instruction becomes not only varied, but what especially beseems living languages, it becomes in the deepest and best sense of the word really *living*.

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PREFACE

IN these days of modern efficiency, pedagogy must be practical. It must yield results. Both press and general public have arraigned the schools of the country for failure to produce effective spoken English. Thoughtful teachers acknowledge that pupils leave school with slovenly speech largely because there is no regular supervision of their speech and no systematic practice in oral composition. The new movement in teaching English, therefore, under the inspiring leadership of the *English Journal* and the *National Council of Teachers of English*, is a strong reaction in favor of oral English. Since the National Council of Teachers of English has recommended that much more of the time given to composition should be devoted to oral composition, and since a number of cities now require that candidates who wish to teach English must show a knowledge of oral methods and an ability to teach oral English, it is necessary to devise a plan

whereby oral composition can be combined with the other English work.

Common-sense suggests that slight improvement can be made in a pupil's habits of speech if he is given oral composition only six or seven times a term. What is needed is eighty talks a year or a minimum of at least one a week. Furthermore, in a democratic school system like ours a method must be applied to each pupil in a class, not to a favored few. Teachers, therefore, are groping for a way to systematize oral composition and correlate it with the other English work in the limited time allowed the whole subject.

Five years ago the writer began to experiment in teaching oral composition in a private school ¹ of about five hundred students, in classes of from twenty to thirty pupils each. Later the same methods were used in the Central High School at Newark, N. J., a school of more than twelve hundred pupils, with the larger classes usually found in big city high schools. In both schools the good results were gratifying.

¹ See *Education*, March, 1911, and *Popular Educator*, Sept.-Dec., 1911.

The methods advocated in these pages are based upon the following convictions:

1. Oral composition must be assigned often enough to make an impression upon the speech of a pupil.
2. Each pupil must be given the training in speaking.
3. A pupil's speech must be caught in the making, for a memorized speech is not oral composing.
4. Personal poise, management of voice, phraseology, and power of thinking must all be trained.
5. Oral composition should be used in connection with other studies that permit of topical discussion.
6. Self-government by the class, organized as a club using parliamentary procedure, gives the pupil invaluable discipline of mind and character.
7. Self-teaching is the best sort of teaching, for it brings the most permanent results.
8. Progress in oral English is secured by regular practice and deliberate effort, on the part of the pupil, to eliminate faults and to increase powers of expression.
9. The laboratory method—experi-

mentation and criticism of results—is as applicable to English as to science.

This book is a description of laboratory methods applied to oral composition. Copious notes of talks and various other exercises, recorded by the writer from day to day as the classes met, furnish the illustrative material in these chapters. If some of the ideas seem new, we contend that they are grounded in the psychology of common-sense. They bring results and win the enthusiastic support of students. In the Central High School at Newark pupils, eager for effective self-expression in speech, organized a Speak Well Club and from the stage of the large auditorium gave extra talks after school.

These pages do not aim to lay down an arbitrary system, but to be suggestive to teachers. It is hoped that the book will prove stimulating to young teachers just out of college or normal school, to teachers of rural schools, and to all others who are searching for ways and means of fulfilling the requirement that the schools teach more effective speech.

EMMA MILLER BOLENIUS.

April, 1914

THE TEACHING OF ORAL ENGLISH

CHAPTER I

"ONE-MINUTE TALKS" WITH BEGINNERS

THIS is just a talk, not a formal exposition of methods. There are tricks in the trade, even in teaching, a knack in presenting the subject attractively, and thus getting the best and the most out of the pupil. Some methods used effectively in oral composition we hope to show in the following pages.

THE NEED FOR ORAL COMPOSITION

Stock-men hobble their horses to correct faults of gait. This turns out a beautiful pacer or coach horse with superb swing of limb, very different from that of the farm horse or the hack. The restraint of the hobble has made the thoroughbred gait.

Many of our boys and girls of the earlier years, first-year students in high schools, for instance, and students in country schools, have grown up wild in speech. Their talk abounds in the slang, grammatical errors, localisms, and mispronunciations, which make slovenliness; as well as in the mistakes made by foreigners in acquiring a new language. The boy in his conversation is a hobble-de-hoy.

Therefore, we say "hobble the boy!" Do it consciously, yet tactfully, so that there will not be a sacrifice of creative power. Let him run short lengths in speech, by giving him oral themes of from fifty to two hundred words—"one-minute talks" in class.

No one questions the importance of correct, clear, effective speech. All schools emphasize written composition; progressive schools are beginning to place oral composition on an equal footing, giving to both a good share of time, for in expression, practice directed by theory is what counts. It must be the kind of expression that makes an impression.

The need of a system of oral composition was recognized by the New York State Association of English Teachers, meeting at Columbia University, when they revised the college entrance requirements as follows:

(1) Test of written composition by a theme based on personal experience.

(2) Test of range of reading and literary appreciation by questions based on general reading.

(3) *Test of the candidate's power of oral expression by reading aloud and by conversing.*

It is also significant that the High School Teachers' Association of New York City in revising the course of study for secondary schools gave more prominence to oral composition and to reading aloud.

Education should prepare boys and girls to cope successfully with life. Is it good judgment to concentrate on a foreign tongue or a dead language, and yet allow the boy to leave school at graduation with a slovenly use of English, his

mother tongue, the medium he will use all his life in social relations and in business?

During his entire life the boy will be talking—in the office, on the street, at home, in church work, in social life at large. First impressions are made and unmade by the words that fall from the lips. Many an applicant has lost his chance of a position because his English was not good. Many a professional man has wished he had the confidence to speak his professional views in public; many a club woman has sat silent in a meeting because she was not as clever with her tongue as with her brain.

Do you remember the time when, as a child, you permitted an injustice to be done you by another, because you were too timid to speak out? Or do you remember an occasion when you really knew a question but lacked the words and confidence to explain it? Ideas seethed within you, but were you too diffident to voice them? Perhaps you sat in a meeting, struggling with yourself to speak, but though the brain was ready with a good

INTRODUCTORY TALK TO CLASS 5

idea, the lips hesitated. Then, too, do you remember how you raked your brain for ideas, but none came? Woeful admission, is it not! Do you not wish that the school had helped you, as a pupil, to think thoughts worthwhile, and had forced out your opinion?

"One-minute talks" in class can be of incalculable aid in curing faults and in developing thought. The object of this book is to show how systematized oral composition brought out astonishingly good results in a large mixed school of American boys and girls, many eager Greeks and Russian Jews, and a Chinese boy.

AN INTRODUCTORY TALK TO THE CLASS

Here is an assorted class with all kinds of home training, all kinds of brains—both American- and foreign-made. Our business is to teach these students to speak and to write well. At first glance, their chief faults seem to be timidity, paucity of ideas, small vocabulary, and incorrect expressions. If we have an intimate talk as to why we wish them to learn to speak

clearly, correctly, and effectively, they will enter heartily into the spirit of the crusade against poor English. Two pulling together get better results than two pulling opposite ways or one alone pushing.

Therefore, we explain:

"The class will be a little club to help you to become good talkers, good writers, good thinkers, good 'appreciators.' It is to be a Mutual Benefit Society, in which each helps the other to overcome his faults and to develop his strong points. It was Boileau, the French critic, who said, 'The style's the man.' Therefore, we will help each one of you to bring out your personal style, your individuality. To do this, each one here must pull with us and do his best to develop himself. You will learn to think on your feet, to speak entertainingly, to hold an audience—if you do your part."

Next on the program is to hold up an ideal, a standard. It is a good plan to write it on the blackboard, as it is drawn from the class by questions.

"Why do you like your minister?"

INTRODUCTORY TALK TO CLASS 7

"His voice rolls out so loud and nicely," volunteers John.

"Ours has a squeaky voice but he tells good stories," adds an older boy.

"Ours puts his words together well," says another.

"You ought to see our preacher," bursts in Tom. "He stands up so much bigger than he is, and he's alwus lookin' right at you!"

"Just so," we offer. "Any more reasons?"

"Ours has such sensible ideas," says Mary Gray timidly, "such beautiful ideas about life. And he uses his hands, too."

"Would it not be fine, boys," is the comment, as we write "ideas and gestures" on the board, "to have a minister who *did* and *had* all these things!"

"Yes, sir!" ejaculates Tom. "But he'd go to a big church and we wouldn't get him!"

"Exactly!" The tone means volumes. "He would get a great salary, a broader field, and honor—simply because he has all these things combined, which your

8 TALKS WITH BEGINNERS

ministers have separately. Would it not be fine for *one* person to have all these things!"

They nod approval.

"Then let us work for them all. We shall write these fine things on the board. You may take them down in the back of your theme book as a model."

Then the outline is blocked in:

A FINE SPEAKER

Position

1. *Body*—Erect, graceful.
2. *Head*—Up.
3. *Eyes*—Alert, sparkling with interest, holding the whole audience.
4. *Hands*—Loose, used to emphasize points naturally, gestures.

Voice

1. *Loud*—What is the use of saying anything, if it can not be heard!
2. *Well-modulated*—Speaking in one tone is disagreeable—so is the sing-song speaker. Let the voice go up and down pleasantly; let it be flexible.
3. *Good Quality*—Not nasal, sharp, or gruff, but musical.

Style

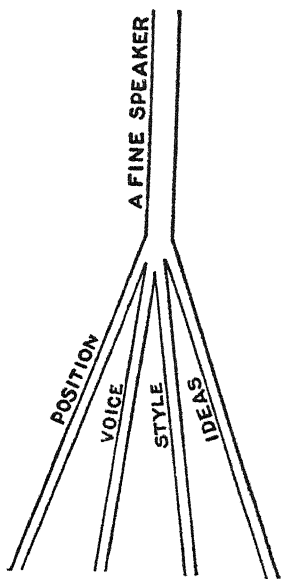
1. *Correct*—Grammar, pronunciation, vocabulary.
2. *Clear*—Know what you mean yourself, then tell it so that others understand.
3. *Concise*—Use few words. Do not ramble or say things indirectly.
4. *Coherent*—Link one sentence naturally to the one before, to avoid abruptness.
5. *Convincing*—Learn to use all the devices that improve style. A rhetoric textbook explains these. Use them.

Ideas

1. *Fullness*—Get ideas from reading, observation, conversation, imagination, etc.
2. *Correctness*—Be accurate in your information; avoid the slipshod process in thinking. A country boy's accurate information about a squirrel or a ground-hog is worth more than a city boy's jumbled description of the same, culled from an encyclopedia and chance observation.
3. *Interest*—Widen your interests. Broaden your outlook. Choose interesting subjects, of which you know something, subjects in which the class is interested.

With some striking statement that sets the class working along very definite lines, this introductory talk is concluded. In one class it was:

"So you see, our system is the Big Four." To illustrate, we draw four sets



of rails in perspective. At the joining point we write "fine speaker" and on the separate lines "position," "voice," "style," and "ideas."

"We will watch our positions, voices,

styles, and ideas to keep them evenly advancing. For to-morrow please take account of yourselves, as if you were merchants taking account of stock. Notice how you stand, how your voice is, how you speak, and how your ideas come. If possible, talk with some one at home about your manner in conversation. In class we shall discuss 'The Thing You Are Most Interested In!'

"Gee!" blurts out Tom, "that's making kites for me!"

"Tell us how it is done," is the reply, as a much-awakened class passes from the room.

HOW TALKS ARE GIVEN

Before the first performance of that class is described, let us mention various devices to get timid students on the floor. The "one-minute talks" are given from the front of the room, facing the class, as the pulpit is in front of the congregation. That, in itself, is a trial for the backward. We explain that it is really only a recitation, given from the front of the room

instead of from the seat, and that talks deal with some one subject in a topical way, instead of answering one of several questions needed to describe that one subject. There are always some students in the class that must be taught to conquer self-consciousness.

But what a valuable conquest it is! We worked with one girl nearly a month before we could induce her to come to the front of the room. That was done finally in this way: She was asked to come to the teacher's desk and talk to her; while she talked, the teacher stood up, and then pretended to do something in the back of the room.

"Just go on," was said off-hand, as the girl hesitated.

She continued. When she finished, she was greatly complimented:

"Now see how easy it is! You have been talking to the class, too."

It requires tact to help the backward, for they have a handicap to overcome before they can settle down to the four-track race above described.

THE FIRST LESSON

The class has assembled on the next day. Faces are eager. Several pupils have brought with them the things they mean to talk about. We begin by calling piecemeal from the class the ideal of a fine speaker. After that, comes the plunge:

"Now, ready! . . . Come to the front of the room, stand straight, speak loud, tell in a few words about the thing you are interested in. Keep an eye on your listeners to see if they follow you. When you have made your point, stop. Let us make it voluntary. Who will come first?"

Tom and two others are on their feet, one a boy so backward and undeveloped that we think of him as "the Angleworm." Tom is designated. He holds a small kite awkwardly in his hand.

"Fine!" comes the word of praise. "Show the class, as you explain."

So the boy, awkwardly, it is true, points out the various parts. There is the beginning of *gesture* for him, a phase of speaking hard for young people to manage.

"Last summer I made a lot o' kites. We was campin' up the Allegheny. You take two sticks and cross them like this, one larger than the other. Then paste paper over it, tie string to the middle. Yes, an' you make a tail by tying paper onto a string and fastening to the end to weigh it down. Here's a kite!"

"That is a good start, Tom," commends the teacher.

For several weeks we work for spontaneity. After that, we begin to point out mistakes. Meanwhile, from the very first there is kept in a record book a list of errors made by students individually. For example—

Tom Black: Sept. 10th, concord—omits final *g*—omits final consonants—*an'*—practical—kites—to the point—voice good—gestures, though awkward—eager; Sept. 12th,

This grouping of criticisms under the student's name is a card system of notes, that soon reveal weaknesses.

"The Anglemorm" comes up next. He holds in his hand a bunch of ribbons.

On his face is clearly written a struggle between interest in his subject and awkward backwardness. We call him "Angleworm," because he seems absolutely without the backbone of will. His speech needs many encouraging prods to get it out, but it also is a good "first speech," because that boy never did so hard a thing. He holds up the ribbons with a half-foolish smile on his face. When the class begins to titter, the teacher looks at them with a surprised air, then speaks:

"Are those prizes? That is fine! We wish to know just what they are and how you got them."

The class is all interest. How a little word can turn them!

"I won 'em," he begins boldly. "Chickens! We had poultry shows at——, at——, and at——"

In mind we can hear yet his sing-song, jerky voice and see his mechanical, scared manner.

"Yes?" comes the interruption. "Name some of the kinds of chickens."

Then he runs off into an enumeration that makes us almost dizzy:

“Plymouth Rocks, Rhode Island Reds, Wyandottes—them’s the white ones—Buff Cochins, Brown Leghorns, White Leghorns, Buff Rocks, Minorcas——”

His voice trails off to the ceiling.

“Good!” he is encouraged. “Next time will you tell us how to make entries for a show and what the various colors mean?”

“Yas’m,” he says and walks back to his seat.

That minute a vertebra formed! In six months he had three-fourths of a spinal column. He looks people in the eyes now and is acquiring a manly, not-afraid air. On his feet he even remembers not to say “them’s.”

So we go the rounds—ten volunteer, all sorts of subjects. Ten more are called out and do their poor best. Four sit silent—the failures. They simply can’t, they say. It took several trials to bring them out, but they came as they always

HELPING STUDENTS TO IMPROVE 17

will, if normal, and properly urged. Even abnormal pupils can be brought out; one young fellow who lisped made a record for himself.

HOW TO HELP STUDENTS TO IMPROVE

This is using laboratory methods in English. The first duty of the teacher is to discover the boy's weak spots, then point them out to him, show him how to overcome them, and give him practice. Make it a rule to praise, as well as to censure.

At intervals it is well to discuss, informally, the most noticeable errors in the class, as lack of concord, double negative, wrong cases after prepositions, etc., in grammar; failure to pronounce vowels properly, cutting off initial or final letters of words, inserting extra letters or syllables, sounding silent letters, etc., in pronunciation; confusing such words as *auditor* and *spectator*, *accept* and *except*, *proscribe* and *prescribe*, etc., in diction.

Reserve one corner of the blackboard, where students can record mistakes they

hear or bits of slang to avoid. At the end of the week give a few minutes to discussion of them. Here is a sample, taken at random from the board:

YOU MUTT	GIVE IT TO HER AN' I
THEM THERE THINGS	AIN'T IT SO
YOU SEZZER	EACH BOY TOOK THEIR BOOKS

The quality of ideas can be improved by putting up thought-inspiring mottoes, by talks, by reading outside of school, as well as by careful interpretation of the classics. The first quietly attract attention and exert a silent influence.

We have three separate vocabularies. Our smallest is the *speaking vocabulary*, often colloquial and sometimes restricted by slang. Next comes the *writing vocabulary*, made up of all words we use in our writing. This is a larger number, because we can take time to think of the words. It should be our aim to make the speaking and writing vocabularies the same. Last comes the *reading vocabulary*, comprising all words we know. Our desire should be to use these words in

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writing and speaking. Beyond this comparatively small number of words in each student's reading vocabulary lie the other thousands that make up Webster's Unabridged Dictionary. This *unknown vocabulary* is a vast field for the student to explore in his hunt for the right word to express his idea. Every student should own a small dictionary and use it constantly. The greatest menace of slang is that it restricts the size of vocabulary by keeping out of use standard words.

Beginners ought to weed out grammatical mistakes, unpleasant mannerisms in address, and mispronunciations; they ought to acquire a larger vocabulary and a wider range of subjects; they ought also to apply such fundamental laws of good writing, as unity, emphasis, clearness, brevity, and coherence. Digressions, ambiguity, wordiness, and incoherence mark the amateur; the opposite qualities should be rigidly developed in the beginner. Use of outlines will cure at least three of the above faults, because the outline can be tested and if found wrong or insufficient can be corrected. Do not allow students

to write up talks from outlines, unless desired for a special purpose, because the actual talk then becomes an exercise in memory, rather than in original, extemporaneous phrasing.

There is a wealth of subjects to start with: personal experiences; processes; descriptions of people, of articles; anecdotes; reports of reading or of lessons studied. History affords abundant chance to work in these talks. Translations, explanations, summaries, discussions, reasons,—all these are exercises in “Oral Composition.”

Speed the day when it is recognized as fundamental in all studies, and each teacher makes it a business to demand careful, effective expression in our mother-tongue.

SUMMARY

Digest of Methods.—Chapter I emphasizes the *value of practical, systematic training in oral composition* and the *need of a definite ideal*; in a sample lesson it gives a concrete illustration of the gather-

ing together of such material. Such *sample lessons* are of great help to the beginner because they represent actual teaching. The chapter shows how to keep an *individual card record* of criticisms, how to use other features with English work, and how to arouse and preserve a *vital interest* in improving daily speech. This last is done, first, by furnishing a *definite purpose* for student effort, which in itself is the first factor in successful application; next, by presenting a *definite problem* to be tackled,—the students' own faulty speech; last, by pointing out a *definite remedy*. In other words, the teacher helps the students to diagnose their own cases and apply the cures. Furthermore, the chapter urges the *discussion of school matters* in the home, and by giving pupils a chance to master a hard situation by *act of will*, furnishes them with the key to success in life.

The chapter holds that it is better at times to ignore faults and *control the classroom environment* so that it induces responsiveness. It begins work from the *viewpoint of the pupils' interest*, and by

holding out *something worthwhile as the end of effort*, and an *agreeable understandable road of effort*, minimizes the friction of classroom work, thereby achieving harmony, the frame of mind most kind to accomplishment. It insists that beginners should be *taught to express themselves clearly and briefly*; that *timidity and awkwardness*, as well as ignorance, *should be overcome in the classroom*. By definite suggestions it *popularizes dictionary work*. Great waste of effort is sometimes found in the schools *by study about English instead of study of English*. Chapter I tries to eliminate this by insisting that *subject-matter should be a means, not an end, of training*. It shows the teacher how to *draw material from the class instead of telling it himself*, and how to drive ideas home by *chart and diagrams*. In a word, it appeals to the teacher to convert the English classroom into a *laboratory* for daily experimentation in speech, and in such speech as a conscious exercise in oral composition.

CHAPTER II

“ONE-MINUTE TALKS” WITH OLDER STUDENTS

THE ideal of the good speaker has been emphasized constantly through the student's first-year work, with the result that there is discernible an improvement in position, voice, style, and ideas. We have now come to the second-year work, or oral composition with older students.

A PLEA FOR HARMONIOUS DEVELOPMENT

“Do you remember,” the teacher asks by way of reminder, “the Big-Four Track, that leads to the Fine Speaker?” In a moment it is drawn again on the blackboard. “These must *all* be developed. Suppose on a platform before a great audience a man is speaking. He has graceful gestures and magnetic eyes—in a word, the born orator's manner; but his voice is so weak or his articulation so poor that you can not hear or under-

stand what he is saying. How disgusted you are!

"Suppose his speech can be understood, but is full of grammatical blunders that any thirteen-year-old boy would have the sense to avoid. What then? You are disappointed, but may listen with a lofty air (your grammar being so much better!), because his ideas are worth hearing."

The class is eagerly following.

"Suppose, again, the speaker has a fine presence and a golden tongue of eloquence, coming from a natural facility in putting words together. You listen to the first sentence with pleasure, settling back in your chair. But in a minute you move restlessly, then turn to your neighbor with a 'Did you hear that!' in your eye. The speech is worthless and exasperating, because the ideas are trite, hackneyed, or untrue.

"He is followed by another." the teacher continues—after explaining some "exploded theories," which the bright minds in the class wish discussed—"who slouches on the platform and breaks a half dozen grammatical commandments,

yet you listen. He has ideas worthwhile and can produce them, even in a poor way."

"The thoughts come first, don't they?" breaks in an interested voice.

"Yes, but suppose——" begins another student.

A broad smile runs over the class at the unconscious use of the phraseology.

"I'll suppose a little further, since this is making it clear to you. There is in the audience a man who is an authority on the subject, handled so crudely by the former speaker—a university man at the head of his profession. But he refuses to come forward. He can not face an audience and marshal his thoughts at the same time. It is mortifying. He can marshal them superbly in the quiet of his study, where he puts his ideas in book form, but as a public speaker he is an utter failure. Another man is invited to the platform. He happens to be a lawyer, who professionally needs a pleasing address, fine voice, good flow of words, and strong ideas; his lively, intelligent speech, therefore, brings a round of applause."

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There is a shine of pride in the eyes of the boys who are planning to be lawyers, so the teacher winds up with, "Every man and every woman ought to be able to speak, as the lawyer spoke!"

If ideas are of primary importance, we ought to help our boys and girls to form opinions and to force out thought; we ought to give them profitable training in developing a good style; we ought to strengthen voices until they can be heard, and insist on the best position. Schools fail in the discharge of their full duty if they ignore these.

SELF-CRITICISM

As soon as the boy is at home in front of the class, the time has come for him to concentrate not only on *what he is saying* but on *how he is saying it*. This is to be done eventually by himself, while speaking. It stands to reason that older students can do it better than younger ones. Certain glaring faults must be corrected as soon as said or done; as, lack of concord, common mispronunciations, weak

voice, and bad position. Often a gesture is enough to point out the mistake. If the error has not been explained, take time in class to explain it.

The correction of mistakes must be gradual. To correct every error would soon have the boy confused by the multitude of mistakes he is directed to overcome. And how he would hate English! The attitude of like or dislike makes a great difference in a boy's work.

Such a method of wholesale criticism would be deadening. Criticism, to be helpful, must be cumulative, not wholesale; constructive, not destructive. With every word of censure ought to come the word of praise; as,

"It was very hard to hear you, John, and those ideas were worth hearing. Practice throwing your voice to the students in the rear of the room."

To another we say, "I like that manly voice and careful pronunciation. How out of keeping are your hands in your pockets, Earl! A clean-cut speech and slouchy position do not go well together, do they?"

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Suggestion can be used very effectively with poor students. When we noticed even a trace of something good, we praised it, magnified it. The boy unconsciously tried to live up to our idea. One of the boys from the country was so embarrassed that he fixed his eyes on the ceiling and could not look into the faces of the class. It was painful for him; it was painful for the class; it was more than painful for the teacher. It was a problem to solve quickly. One day in the midst of his talk, she spoke to him from her seat in the back of the room. Naturally his eyes dropped to hers.

"Keep talking to me, Percy," she said quietly. He did. When he finished, she remarked casually, "How interesting you make it when you catch our eyes! Does he not, boys?"

The rest of the class always gallantly back her up; they seem to see what she is working for and help, too. Percy flushed with pleasure. The next time he talked, she said in a half-reminiscent way, "I liked the way you looked at us during your last speech. What are you going to

talk about to-day? . . . Catching squirrels? I want to know all about it, and so do Agnes and Florence. They are not from the country, so let us tell them something they do not know." Percy forced himself to drop his eyes to her several times, and to Agnes and Florence possibly once during the talk.

It takes years to overcome backwardness. We must be careful not to increase the timidity. How happy the boy is as he learns body-control, eye-control, hand-control, tongue-control—in a word, self-control!

Towards the end of the first year, pupils learned to hesitate of their own accord and correct mistakes. For instance—

"Longfellow wrote 'Evangeline,' 'Hiawatha,' and 'The Courtship of Miles Standish.' They was—they *were* all long poems."

Before the boy attained power to correct himself thus without reminder, we rigidly interrupted him for glaring mistakes and forced him to hold back ideas, while he recast the sentence. The class

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noticed the improvement in the second version, so that it was a demonstration in English—a sort of laboratory experiment.

AN ENGLISH CLUB

With one class a pet scheme worked effectively. When we had talks, we often turned the class into a club with a student presiding. The teacher sat in the rear of the room, keeping in card catalogue the good and the bad points of each student. The talks were usually voluntary, as long as possible, thereby forcing the backward ones of their own volition to master their shyness. Criticisms were given from the floor by students rising to state a point of order.

Parliamentary procedure is no mean acquirement. As each boy served in the chair in turn, power to preside and to draw the other students to the floor was cultivated. It was a surprise to find that, without help from a grown-up, boys and girls themselves were able to exhaust the contents of a chapter, each one drifting to the topic that interested him most.

We always required the chapter to be outlined on paper, not only for the practice in analysis, but as proof that the student had done his night work. As one by one his favorite topics were given, the boy was forced to search diligently in mind for the minor topics. Working in league with the presiding officer, we helped the latter to draw out the timid or to censure the poorly-prepared.

To manage such club work, a teacher has to be in close sympathy with every student, especially to draw out the poor ones and to induce the naturally lazy to exert themselves. Each student must do his share. And he ought to do it voluntarily, if possible—for the tonic effect. From varied experience in teaching both boys and girls in general courses and in college preparatory, we found a better, more conscientious response if we sometimes threw the running of affairs into their hands. The teacher's own hands were amply filled, playing "Mentor." In a period of about forty minutes we had no trouble getting twenty-five "one-minute talks," but there was no lagging.

LILY ANN
EWING CHRISTIAN COLLEGE
ALLAHABAD

The Club in Working

"To-day we shall have the club," is announced with a smile. "Scott, will you please preside."

A little boy with a wide, white collar takes the chair at the desk. He looks so much like the John Milton, whom the Cambridge students, on account of his delicate features, nicknamed "Our Lady of Christ's" (Christ College), that he makes us think of him as Young Milton.

Young Milton takes up the gavel (a small croquet mallet donated by a junior) and speaks:

"The club will come to order. We have talks on the life of Whittier. Who will come first?"

This work comes during the first year; they have outlined the chapter for night work. An extreme sample of criticism is here given to show parliamentary procedure.

"Mr. President!"

"Mr. President!"

Two boys are on their feet.

"Mr. MacLean," announces Moderator Milton. How punctiliously formal boys are!

The other boy sits down and MacLean comes to the front of the room. He begins:

“Whittier is remembered best for his poem ‘Snowbound.’ It was written——”

“Mr. President, I rise to a point of order,” says a boy, who has risen to his feet.

“State the point.”

“The speaker is not standing in the best position. He is on one foot and catches hold of the desk.”

“Stand farther back, Mr. MacLean, and be more upright,” suggests the chairman.

“——It was written about eighteen hundred and sixty-four and describes the fam’ly as they liv——”

Two boys jump to their feet.

“State your point,” says Milton to the first.

“He mispronounced fam-i-ly. Omitted the *i*.”

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"Don't run syllables together, Mr. MacLean."

"——and described his fam-i-ly when they lived together at the farm. There was the father, the mother——"

Four lively members have risen to call for concord. The class is on the *qui vive*, alert and eager-eyed, practicing grammar.

MacLean catches himself before the chairman speaks,

"—There *were* the father, the mother, the uncle, the aunt, the school teacher, the elder sister, the younger sister and that queer woman who chased around Europe and——"

Nearly half the class are on their feet.

The leader has decided which of the ten "Mr. President"'s deserves recognition. So Allan Black delivers his criticism rapid fire: "'Who chased around Europe' is slang and it also isn't true——"

"Don't talk so fast," reminds Milton.

"It makes a poor ending to his talk,

sort of a come-down. And weren't those people rather awkwardly strung out?"

The chairman nods. MacLean is on his feet the minute the critic sits down.

"Mr. Chairman," he asks, "is it elegant language to say 'strung out'?" Then he sits down.

"Mr. Chairman," speaks the critic pluckily, "I think 'strung out' is all right. His was a formal talk; my remarks were informal. 'Strung out' is also a figure, suggesting a washline with the father, mother, uncle, and aunt dangling from it."

For two minutes a hot and heavy discussion clears the air of any sleep germs that may hover near. Boys particularly love such chances to apply their principles to one another. They do it good-humoredly and are careful to avoid mistakes.

It sometimes happens that there are remarks like the following:

"Mr. Auxer, you may have the floor."

"I am not prepared."

"What shall he do, members of the club?"

They sit quiet for a moment, then a

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youth who is also on the "not prepared" list occasionally, rises:

"I move that he see Miss Bolenius after school and make up the work."

"Second it," says another.

"All in favor say 'aye.'"

A suppressed chorus of "ayes."

"Mr. Auxer," says Chairman Milton, "you may report at 3:10 and don't let it happen again."

And it probably does not for a long time. Is it not *funny* that poor students are always hardest on one another!

Here is another example:

"Miss Colton, you may speak."

"I can't think of anything."

"Have you done your night work?"

"Yes, sir."

"Then you may open your theme book and look up a topic."

In a few minutes Miss Colton, an exceedingly bashful girl, speaks. The chairman urges her to come forward first next time before topics are exhausted.

This club method made a Game of Grammar, where before it had been a Bore. It gave a practical use for rules

and rhetorical principles. Students like self-management; the club method offers that and often arouses a better response than the most efficient teaching can secure. It also seems as if they are reciting before a jury of their peers.

TESTS IN ORAL COMPOSITION

You may be surprised to find examinations in oral composition, but they are very necessary and very helpful. Classes can be tested in three or four ways.

Impromptu debates were quickly arranged, whenever the subject presented two sides. These tested the student's ability to marshal the ideas of the lesson and to meet opposing arguments.

It was a popular plan to have impromptu talks when we had a visitor. The first time, we were a bit fearful of the result. The night work had not been in the line of oral composition, therefore each student had quickly to search his mind for an interesting subject to talk about.

Were we not proud of that class! Like a man, and to a man, they came forward,

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while the visitor and the teacher sat quietly in the back of the room. Twenty spoke on subjects vitally interesting, no criticism of any kind offered. That was a rule in these tests. Then there was a lull.

"Ah, Lucian, you are ready, I see," said the chairman.

Now Lucian really was not, but he went forward and gave a good talk. Another lull. Two girls were dumb with embarrassment. The presiding officer laughed to relieve the situation, then spoke as if talking confidentially:

"Mary does not know whether to go first, or Martha. Suppose this time Mary goes first."

Several boys smiled, but Mary spoke and Martha, too, both nice talks. Then came of their own accord the two most timid boys. How proud we were! And they were (secretly, of course) proud of themselves!

Another Game played with some classes ran like this. We had slips of paper with a question on each slip. These a boy handed around in a hat. After each had chosen one, five minutes were given to

think out and write down a brief outline. This forcing of opinion is good.

Here are some sample questions: What book have you recently enjoyed? What kind of books do you like best? What is the easiest thing you can cook? What profession would you like to enter? What accomplishment do you admire most? In each outline they tried to tell *why*. It is a good thing to rake over the brain field, searching out and arranging facts. To do it quickly counts for much.

With seniors, reports on outside reading were the most satisfactory tests. These ran from five to twenty minutes in length. Mrs. Bolton's *Poor Boys Who Became Famous*, and *Girls Who Became Famous* (in fact, all of her books), Thayer's *Turning Points in Successful Careers* and *Men Who Win*, and books of that sort, offer splendid material. While the report was being given, the class took full notes and thus got the preparation necessary to take notes of lectures in college. The speaker himself learned to hold in mind an outline of his address and to give it in as good form as possible.

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It was also good practice for certain students to give talks before other classes. The younger students then saw what progress the senior had made and the senior in turn practiced on new and critical material.

One of our honor boys came back for an afternoon during his sophomore year in college and gave in several half-hour talks to our students an account of how a course in extempore speaking is managed in college. It was a practical lesson for him and at the same time showed our boys that the college and the preparatory school in the same big city were working along the same lines.

Efficiency is the great watchword to-day. Let us give our boys and girls, by practical training in oral composition, the key to efficient speech!

SUMMARY

Chapter II brings forcefully to mind the question, Do our schools bring out a *well-rounded development*? It urges the teacher to regard the boy's *manner in*

speech, as well as his words, for a *pleasing address is a valuable business and social asset*. Therefore, it insists that the successful teacher is the one who *brings the boy out in all points*. It shows that *criticism must be cumulative and constructive*, rather than destructive. By the *use of suggestion* it shows how such improvement can be made with slow pupils. In a word, the chapter appeals to the teacher to *let the students teach themselves*; to show them how to criticise themselves, thus *making them independent of the teacher*. By introducing voluntary response, it puts into the boys' hands a splendid means for *developing will power*.

Furthermore, instead of following the traditional procedure in the classroom, the *club method* brings out a *brisk procedure that is conducive to mental activity*. The *coöperation, the relaxation, the buoyancy, the moving-about the room, all tend to quicken interest*; and if they quicken interest, they are in line with the best teaching. Criticism by members of the club, instead of by the teacher, furnishes a daily practice in Grammar and Rhetoric. It *demon-*

strates the use of rules and laws of efficient speech, tedious to the learner. The chapter shows how *actual preparation in college methods* can be given by using the by-products in the classroom. The best test of a method is *its success with poor students*; the good students will succeed in spite of a method. In conclusion, the *sample lesson* of the club in working actually shows how such a method is used. It demands improvement, accomplishment, actual progress towards the ideal, *definite improvement in speech, noticeable by others in the class*. In a word, it appeals for *efficiency*, for such English training as will be needed in life.

CHAPTER III

WHAT TO AVOID IN ORAL COMPOSITION

FAILURE in oral composition may arise in managing an entire class or in dealing with the individual. Sometimes very little things turn the tide and change what had promise of brilliant success to dismal failure. Pitfalls lie in the way of the young teacher, waiting to trap inexperienced feet.

There are two ways to deal with pitfalls of any kind: first, mark them with a danger sign; secondly, if the person has fallen in, show a way out. This chapter, then, will deal largely with "don'ts."

DO NOT FAIL TO HEAR FROM ALL OF THE CLASS

The great slogan of our public schools is, "Every boy his chance!" To manage oral composition successfully, therefore, the English teacher must have executive ability, the sort of generalship that will bring every student to the floor. There

must be no monopoly by the glib speakers, no partiality on the teacher's side. It is easily possible to give twenty-five talks in a period of forty minutes. If criticism is offered, it takes longer; two days may be needed to go round.

Waste no time getting speakers to the floor. By ingenuity keep the talks voluntary as long as possible; there is a moral tonic in a boy's deliberate choice to do something. If you have turned the class into a club, allow no dilly-dallying. A quiet haste and minimum of friction will bring results. So much for the students that are ready to do their part.

"How about the timid, the backward, the uninterested?" some one asks. "Shall they be allowed to drift?"

"Never! Use every trace of tact you have, every possible appeal, every legitimate trick, to bring them into the work."

In previous chapters have been illustrated several ways to induce students to take part. It is necessary to feel with the backward and the slow; to have that deep sympathy that makes them know you understand. One must play "watch-

dog," too, and see that there are no unnecessary quibbles, no "sneaking" out of talks, no wasting of the time of the class. In our experience, it is a pleasure to state, we have found an almost universal interest and effort.

DO NOT SACRIFICE THE LESSON TO ORAL
COMPOSITION

The inexperienced teacher is apt to run to extremes. If she does not know how to manage this work in connection with the regular English lesson, she will soon find in her zeal for oral composition that the other features of English work are suffering.

"How are you to avoid that?" some one asks.

"Easily," is the answer. "Make use of the subject-matter of the regular lesson, which was night work. A series of talks on a chapter of American Literature (for instance, the life of Longfellow) is nothing more than a series of topical recitations, delivered from the front of the room instead of from the seats.

"Let pupils do the searching out of

topics for discussion, instead of the teacher. Too long, indeed, has the teacher been the one to go to school, to prepare lessons, to search out questions—and to get the results of such mental activity. Why not let the boys and the girls get the same results! Let them teach themselves under your guidance.

“Anything that is to be recited can be used as material for ‘one-minute talks.’ Correlate them with the other lessons if you can. Reports in history, civics, even chemistry and physics, can be given this way.”

Oral composition is not to supplant written themes. Both have their legitimate place, and, as we have pointed out, both can be used without lessening the work in the classics or in the text-book.

DO NOT FAIL TO AROUSE INTEREST

“What’s the use of all this stuff!” exclaims a boy on the first day in the English room. “I’m going in for engineering!”

Now is the time to score point one. Instead of delivering a didactic harangue

on the value of literature, it is more adroit to talk casually about conversation and good story-telling—to start preaching English on his level.

Boys soon grasp the fact that a clever conversationalist is in demand socially. Telling a joke well is an art no boy despises. From joke-telling it is only a step to toast-making. Most young people have a secret thrill when they read newspaper accounts of big banquets and “celebrities speechifying.” Some day they may be doing that, too! And speeches in class meeting—they had not thought of them! True, “the fellow who can say his say out in the most forceful way will win!” Yes, they begin to see.

“And salesmanship,” we suggest.

“Why those people have to have the ‘gift of gab’!” blurts out a first-monther.

“And doctors, lawyers, merchants——” we begin, as if counting off buttons. “Why, boys! you can not help but see that talking well is so much money in a man’s pocket and credit to his name.”

“You bet!” says the above boy, more forcibly than elegantly.

"We'll put him out"—and four older boys grab him for expulsion from the English room—"he's using slang!"

If we make students see that a prepossessing appearance, a pleasant address, and a ready flow of words, help them to secure "a job" more quickly and to advance in the same "job" more rapidly, Tom, Dick, and Harry immediately affix a financial value to the English period, as well as a cultural.

DO NOT CHOOSE UNINTERESTING SUBJECTS

To kill interest in "one-minute talks" assign such subjects as *Patience*, *Charity*, and *Nature*. Only lively, timely subjects will pass muster with a group of sixteen-year-olds. Boys and girls are in their colthood, puppy days, kitten age, when the great Spirit of Play is king.

Why not develop the boy's point of view? and the girl's? It is not possible, highly probable, that on subjects within their ken they are more at home than you! Then, since more at home, what they have to say has weight.

DO NOT EMPHASIZE ONE PHASE 49

Let the boy exult in his fishing and hunting and camping; let him give minute details about kite-flying and aeroplane-making. There is a great middle ground of subject-matter, interesting to boy, girl, and grown-up alike. Find the hobbies of the class and cater to them.

DO NOT EMPHASIZE ONE PHASE OF THE TALK AT THE EXPENSE OF THE OTHERS

One can not expect perfection, but one can look for a reasonably well-rounded development. In the second chapter we went to some length in showing that all four phases of a "one-minute talk" were important.

We teachers have our hobbies, our likes and dislikes, our special aptitudes. If one is particularly fond of expression, there is a strong temptation to dwell mostly on voice and delivery. Another teacher may be a faddist about style, and sacrifice on that altar voice, delivery, and ideas.

There are not many world-astounding

ideas slumbering under the cap of a sixteen-year-old-boy, but there may be countless original bits and odd expressions. Therefore, it is well to keep the Four Track development constantly in mind.

DO NOT ENCOURAGE "HOT AIR"

How many teachers, when asked a question they did not know, rather than admit ignorance, felt all around the subject, punched it gently in the sides, scurried around the right flank and wound up with a stab somewhere near where they started! They may have felt better, but probably no one was deceived,—they did not know what they were talking about.

Students are very much the same when they are not prepared, that is, if they have "the nerve," a grown-up quality. They flounder about and indulge in "hot air," often to the admiring wonder of the class. We all know the bluffer!

What will prevent bluffing?

There are two ways. Choose subjects of vital interest and within the reach of the bluffer, and require outlines.

DO NOT DRILL OUTLINES BLINDLY 51

DO NOT DRILL OUTLINES BLINDLY UNTIL STUDENTS HATE THEM

The "do" and the "don't" are sometimes very closely joined. Outline work must not be made irksome. If students see that a well-constructed outline is to serve them, they are not apt to feel that it has enslaved them.

An occasional impromptu outline in five minutes at the beginning of the period is good. When we wished talks thought out and did not care to use the substance of the night's assignment, we also gave as night work the outline of a talk.

A teacher must develop a keen sensitiveness, so as to keep all lines of work carefully in hand, for she is driving more than a pair,—and not tandem, but abreast.

DO NOT DISCOURAGE BY TOO MUCH CON- DEMNATION OR SPOIL BY TOO MUCH PRAISE

It is a good plan to praise and censure equally. Too much censure makes a pupil self-conscious, stubborn, or disgusted; too much praise, on the other hand, makes him

conceited and satisfied with what he has done. They are the Scylla and Charybdis in teaching.

Discrimination must be used in the amount of praise and blame. Wholesale criticisms deaden; so does wholesale praise.

"John, your voice is fine, so strong and well-modulated. Keep on and you will make an orator," we commend. Then we add, "But your position is very awkward. Hold your shoulders up and stand erect. We must cure that!"

Now John has two things to work for. He does not rest on his oars, not he! He tries even harder. Why, he might make the contest team! The criticism of his position was so definite that he can improve in that. How he straightened up involuntarily, whenever he saw a teacher in the halls!

DO NOT LET CORRECTION GO IN ONE EAR AND
OUT THE OTHER

The fault of Sodom and Gomorrah!

This would not happen with a class unless the teacher were very careless. It

might happen with a single pupil, even if the teacher was a brilliant success. Such cases, however, can often be cured in time, as most abnormal cases can, if dealt with rightly.

Keep a record of mistakes and good points that registers, as it were, the literary temperature of each student. The words of criticism can be written down by each pupil below his outline of the talk. Demand eradication of these same faults. By the use of suggestion the pupil can be led to overcome many of them.

A good plan is to file away in cardboard covers all of the written work in English, including the ground-work outlines of talks; that is, let the student do the filing. The teacher can examine these each month and note the improvement.

DO NOT FAIL TO LET THE CLASS GET THE
BENEFIT AS WELL AS THE SPEAKER

In our thousand years of education so much time has been unused by the rest of the class when the individual student was reciting. Why not have team play?

While a student is giving his topical recitation (or talk), there are at least four different things that the class can do while they listen to him. First, they can take critical notes of the way he is talking, thus developing their critical faculties. They can be turned into a club and practice parliamentary law by rising to a point of order and criticising the talk. This prepares for literary society work. They can train their power of analysis and learn to take notes of college lectures by outlining the substance of the talks. The business students ought to try their shorthand. Finally, their power of attention can be tested by five-minute summaries at the end of the period.

It is wise to cultivate team play and combinations of work. Correlation pays.

DO NOT BE DISCOURAGED

Theory and practice in oral composition go together; they can not be divorced. As teachers take up serious work in "one-minute talks" in their classes, they will find a great satisfaction in the way stu-

dents develop, that is, if they themselves seek the tact, the sympathy, the liveliness, the enthusiasm, and the knowledge, to draw out results.

Oral composition demands much fertility of thought, ingenuity of method, and systematic perseverance, if it is to succeed. It is worth working for, however, as success comes, and joy with it.

SUMMARY

Chapter III shows definitely *how to combine various kinds of English work with oral composition*; how to *combine both praise and blame*; and how to get *actual eradication of faults*. It urges the cultivation of the *play spirit*, the *use of team play*. It insists on teaching from the *boys' level*. The *pupils' plans and ideas must be made the starting point*. The teacher must become a boy or a girl to see difficulties from the learner's standpoint. The chapter appeals for *breadth in teaching*, rather than onesidedness, and the use of *all possible resources* to attain the same. It emphasizes the connection

of such work in oral composition with daily life, by attaching a social, business, *financial value to effective speech*. It urges attention to classroom atmosphere, to *the spirit of the teacher*. By pointing out *actual pitfalls* it tries to guide. Last of all, *it pleads for the pupils to get the results* that the teacher has taken for himself by pampering his pupils intellectually, by doing the work they should do themselves. It urges sensible use of *outlines as a thought-clarifier*.

CHAPTER IV

THE CHOICE OF A SUBJECT

A LAW of affinity works in rhetoric as well as in life. The right subject attracts the boy or the girl and leads to a profitable further acquaintance.

The subject is the germ of the talk or of the theme. The person who senses its value is the wide-awake teacher or the interested student. Since the medium in which it is to grow is the gray matter of the student's brain, suit the subject to the culture of the young mind.

WAYS OF USING "ONE-MINUTE TALKS"

In four ways we used these "one-minute talks" effectively. In the first place, a talk was occasionally written out, memorized, and given in class or in the literary society. Since the gathering of ideas and perfecting of style were done beforehand, the student concentrated on his position, his voice, and his gestures in

delivery. He had a chance to work on oratory and expression. Such one- or two-minute talks can be made very useful numbers on the literary society program, because they offer a field for the young and inexperienced pupil.

In the next kind of talk the student prepared his subject-matter in outline; as,

Chaucer and Johnson very unlike:

I In description of persons,

- (1) Chaucer's are individuals, clear-cut, easily pictured.
- (2) Johnson's are types, too general, hazy.

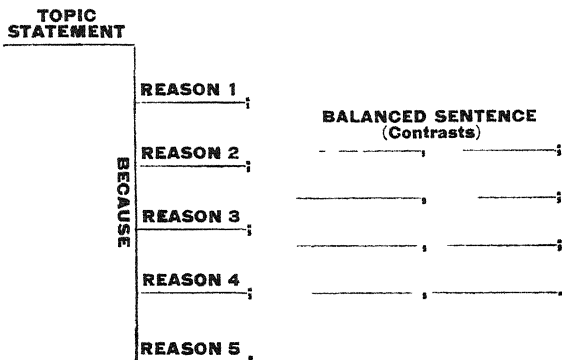
II In use of words,

- (1) Chaucer's use of plain, simple words, easily understood by the people of his time.
- (2) Johnson's use of ponderous high-sounding Latin derivatives, hard to follow.

In giving this talk he not only concentrated on delivery and position, but on style, on the phrasing of the sentences.

How quickly the boy felt the disad-

vantage of a limited vocabulary! He began to pay attention to the structure of sentences, particularly if by diagrams, like the following, the various molds were placed before his eyes.



In these two methods plenty of time was allowed for the assembling of ideas. The next two ways, however, increased the pupil's power to do his own thinking. At the beginning of the period we announced:

"Five minutes now to outline a subject for a talk."

All the better if they had not expected the announcement! This now meant quick thinking; first, for the theme or subject, then, for its expansion. When the

class became accustomed to the exercise, they put their outlines in shape in five minutes.

At the beginning it was wise to write a dozen suggestive subjects on the board for the slow thinkers to choose from, if their own minds were barren. They were urged not to take these subjects except as a last resort. While they were thinking and writing we passed rapidly from one to the other, encouraging and suggesting.

For all of the above, subjects outside of the text-book offered the best material. Text-book matter could always be used in the fourth method—entirely extemporaneous “one-minute talks.” These were nothing more than topical recitations given from the front of the room. A more difficult task and a finer test of the student’s control of himself, his brain, and his tongue, were talks “hot off the reel”—no subject from the text-book or outlined beforehand. This showed how fertile was his brain, how facile his tongue, in throwing ideas into suitable expression, how easy his manner, and how pleasing his voice.

So much for the method of expression, now for the length of the talk. With beginners we limited the talks rigidly to one minute because time was consumed making suggestions, persuading the timid, and explaining. With older students one minute was also advisable because it insured every boy his chance. Much can be said in one minute. The famous Gettysburg speech can be delivered in less than two minutes.

Longer reports, from five to twenty minutes in length, were called for from the seniors. In a previous chapter we referred to certain biographical matter in which separate chapters furnished an abundance of splendid material. It was without doubt a tax on the teacher's ingenuity to work in such reports, but they amply paid in results gained. We always had them when the class work and the night preparation could profitably give way to them. The rest of the class invariably took full notes of the reports, thus getting the training for college note-taking. Many a boy and many a girl will thank the teacher for familiarizing them

with college methods. If the preparatory school prepares for college properly, it ought to prepare not only the required material, but the methods in use in college work.

HELPING THE STUDENTS TO THINK—A
SAMPLE LESSON

"What on earth shall I talk about?" is a cry we all hear. "I haven't a thought in my head!"

"There are nine thought-producers I can think of," we begin. "Suppose you write them down for constant reference as we draw them from the class. Who will give one source of ideas?"

Several hands are up.

1 "Reading," answers John. "Last week I finished *The Young Carthaginian* and it told me a lot about Hannibal."

"I read *The Honorable Peter Stirling*," offers another. "It's a good political novel. Isn't modern fiction as good as the old classics?"

We discuss in a few words what makes a classic and the relative merits of the old classics and modern fiction. Then Mary Gray inquires:

“Are not the magazines good reading?”

After a brief discussion of the kinds and grades of magazines, we decide that the classics, the best modern books, and the best magazines are valuable sources of material.

“Don’t you learn a lot from using your eyes?” asks Tom.

“What do you call ‘using your eyes’?”

“Observation,” blurts out a boy in the rear.

“I wonder how many can describe accurately the walk to school or give a complete picture of study hall?”

Some, of course, are sure they can; let them try, and see how soon they are tripped up by a more observant brother. Hold up a picture, then put it away and see how many have the details.

“With what do we observe?”

“The eyes.”

The explanation of perception brings the quick remark:

“Why, we can observe with all the senses—sight, taste, smell, hearing——”

We speak for a few minutes on cultiva-

tion of the senses. How few of us have all the senses well-trained! The class is much interested in an account of various occupations, like tea-tasting, in which the training consists in greatly developing one of the senses. We talk, then, of scientific investigation, laboratory work, and decide that observation is the second great source of ideas.

"What else?" we ask.

"I learn a lot from Grandpa," says one boy. "He was in the Civil War and at supper we talk about all sorts of battles and things."

"Yes, conversation is a profitable source. Do you remember the old philosopher who taught his pupils by asking them questions that made them think?"

Before the words are spoken, our Greek boy has a hand up.

"Socrates," he says proudly.

A girl speaks: "Didn't they make more of conversation years ago? The French had *salons*——"

We speak of the advantage of talking about real things, about getting the facts, as reporters do.

"What else?" we insist.

Tom speaks: "Some people make up things—stories and books—out of their heads or tell their own experiences."

"What do they do when they create those imaginary scenes and characters?"

He does not know, so Mary answers: "Imagine!"

Down go imagination and experience as great sources, with a eulogy of the powerful imaginations of the world.

"Wouldn't a Physics book be a source?" asks a practical boy.

"Yes, indeed; and a very authoritative source. In fact, all your text-books are the greatest source of all for you just now."

We review the sources: *reading, observation, conversation, imagination, experience, text-books*. Then comes the next question:

"Can you tell me three other devices that will help you to force out thought?"

A ready student answers: "Abstracts, or summaries of outside reading."

"Making us form opinions by asking us questions," comes from another.

"Keeping a journal," announces Raymond solemnly.

Summarizing forces a student to discriminate and give only the chief facts in the best order. *Keeping a journal*—if only five minutes a day—forces him to form opinions, to be observant. With some thirty students who followed the suggestion we noticed a great improvement in ideas and in quickness in marshaling them.

We sometimes had little tests in *forming opinions*. We placed on the board five questions for discussion. These were both broad and restricted; as, "What sense has been most valuable to mankind, and why?", "Do you think self-government would be practicable in our school?", etc. The remarks were always interesting and usually sensible.

QUALIFICATIONS OF THE GOOD SUBJECT

The old-fashioned type of subject has gone the merry way to everlasting oblivion. It is obsolete.

In the first place, *the subject must suit the audience*. In this case it is an audience of school boys. A theological statement of the Eucharist, a medical description of Locomotor Ataxia, or a pedagogical monograph on the Psychology of the Child would be as unsuitable in the class-room as talks on flying kites, trapping, or playing baseball would be in a medical clinic.

In the second place, *the subject must suit the speaker*. That is why a cut-and-dried subject is not so good as individual choice or a range of subjects put on the board or taken from the text-book. A boy, interested in mechanics, naturally drifts to that kind of subject; a girl would choose something different.

The subject ought to be interesting in itself, so that it holds the majority in the class. It ought to be treated *from the boy's or the girl's point of view*,—not from the viewpoint of the grown-up.

It ought to contain that elusive quality we call *Human Interest*; it will, if it holds the majority of the class.

Finally, it *must be restricted* to proper bounds. This the class must be taught to do.

A SAMPLE LESSON

"What are you going to talk about, John?" we ask.

"Indians——"

"Dear me, that will take a long time. You know books have been written on the subject."

"With the early settlers," he restricts.

"O—h! I see," we put in. "You are going to tell us about the treaties."

"No," he says slowly. "I'm going to talk about the way Indians made war on the Colonial settlements."

"That's fine!" we compliment. "Do you see, class, he has restricted his subject, first *in time* (Colonial days rather than the present life on the reservation), then *in place* (along the Colonial frontier rather than in the far west), last *in topic* (warfare rather than religion, appearance, etc.). That gives him something very definite to talk about and makes it easy to stick to the subject."

Then the students are given some practice in restricting subjects in different ways; as,

Schools:

Schools in Greece;

Schools in Greece in ancient times;

What they studied in the schools of ancient Athens.

Schools:

Schools in America (Pittsburgh);

Schools and their literary societies in Pittsburgh;

Will our society win the contest this year?

Schools:

Schools to-day in England;

Public schools in England to-day;

The present day Eton;

Queer customs at Eton to-day.

SUBJECT-MATTER

Draw from the class the great fields of knowledge—science, art, literature, history, nature, biography, religion. It is also well to keep before them that popular

definition of an educated man: "One who knows something about everything and everything about something." We are too prone to run to specialization without the broad foundation. Urge them to broaden their field of knowledge by reading, thinking, conversation, and observation.

For beginners, *personal experiences* make a good starting-point.

"Tell who, when, where, and what happened," comes the direction. Then we outline on the board:

Introductory sentence—who, when, where,

Development—necessary details;

Climax—point of the story;

Conclusion—how it turned out.

Exercises in paragraph development are good: giving the topic sentence and letting students develop by details, by causes, by results, by specific instances. *Recounting jokes and anecdotes* is great fun and teaches dialogue. *Descriptions* of various processes, trades, occupations, etc., afford training in observation. *Re-*

ports on synonyms are profitable, as are *paraphrases* and talks based on the classics studied. Anything and everything that comes to hand is available material for "one-minute talks."

Vocational themes offer incentive for the best sort of work. In the first place, pupils know what they are talking about; they are familiar with the processes or objects from actual observation. Next, they feel that they are talking of something that might be of actual value to them in later life. In this intensely utilitarian age it is of little surprise that pupils would follow the tendency of their fathers. Subjects, therefore, taken from work in manual training and domestic science can be used, and should be used by teachers extensively.

The school paper can be used as a spur to urge from the students their best efforts. Such themes will be concerned with school life, with student affairs, and with student conditions. Is it any wonder that the things which lie nearest to the heart of the student body will be best performed—as pleasures, not as tasks?

It is the near and the familiar that interest the boy and the girl. They are passing through the stage when things of the senses make greatest appeal. Therefore, in choice of subject let us see to it that the objective is presented, not the subjective. English composition has been held back for years by the grip of the literary subject demanded by the college entrance examinations. The time has come, however, when the domination of this bookishness has been thrown off. In oral composition especially should the ordinary problems of life, the ordinary pleasures, the ordinary events be given the light of discussion.

Every-day English deals with every-day subjects. Help the boy and the girl to find the interesting in common life and you make them more interesting in their conversation. That, after all is said, is the prime object of oral composition.

SUMMARY

Chapter IV gives practical suggestions as to *length, kind, and subject-matter of talks*. It shows the *benefits* of the various

kinds of talks. It encourages *correlation*. It insists that the *subjects must be well-defined*, and that the English teacher must stamp out faults in style by *training the thought*. Lack of clearness in style is due to hazy thinking. The teacher must therefore attack causes rather than results. The chapter further puts into the pupil's hand a fine scheme of self-improvement by urging the *keeping of a journal*. It recommends outlines, summaries, etc., as a means of clarifying, organizing, and briefly expressing ideas. Best of all, it helps the flabby-minded to *form opinions* of their own—to become more than human oysters. The *sample lesson* shows again the teacher drawing material from the class.

CHAPTER V

THE DEBATE IN ENGLISH AND HISTORY

"'Tis, too!"

"'Tisn't!"

"'Twasn't so!"

"'Twas!"

"'Twill be!"

"'Twon't! . . . And I'll prove it!"

SOMETHING argumentative is born in almost every human being. That love "to argufy," to reason things out, ought to be used in the classroom.

A good debate arouses interest, quickens thought, and clarifies the same thought; it quickens and improves the quality of expression. The American spirit of true sport—to win for the fun of the thing—is encouraged. A new use is given to classroom suggestions: that is, power to convince and to win others over to another view of the subject.

WITH YOUNG STUDENTS—PARAGRAPH
DEBATES

It is by no means necessary to hold argumentation off for senior year. With young students—the first year in high school, for instance—paragraph statements of reasons should receive much attention. Such statements come up constantly in conversation and in letters.

A paragraph limit means one phase of the topic; therefore, unity is enforced. Let the proposition be stated in the first sentence and be developed step by step in the following statements. Rhetorical qualities can be applied to the miniature production as well as to the long debate.

The following list offers available questions:

- ✓ 1. Inventors are more useful to a community than writers.
- ✓ 2. Ought a boy go into debt for a college education?
3. Study of a modern language is preferable to study of Latin or Greek.
4. A knowledge of French is of more use than a knowledge of German.

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5. Most young people should not read the newspapers.

6. Winter is preferable to summer.

7. Composition is more valuable to a student than arithmetic or science.

8. Interclass contests should take the place of interscholastic contests.

9. The country boy has greater advantages than the city boy.

10. Libraries and art galleries should be open on Sundays.

11. A year of travel abroad is equal to a year of college.

12. The honor system in examinations should be adopted.

13. Which should this city have—a public library or a public park?

14. It is advisable for two students to study together.

15. Secret societies in high schools are desirable.

16. Canoeing is more enjoyable than sailing.

17. Golf is preferable to tennis.

18. Every school should have a literary society.

19. Argumentation is of more practical value than exposition.

20. For the boy who does not go to college, the commercial course is preferable to the college preparatory.

21. Football is preferable to baseball.

22. Term examinations should be abolished.

23. Faculty supervision of the school paper is desirable.

24. Two sessions in the high school are better than one.

25. Should a good student be excused from examinations?

26. Faculty supervision of athletics is desirable.

27. The elective system should be used more extensively in high schools.

28. The school letter should be awarded for good scholarship as well as for proficiency in athletics.

29. Students should report cheating.

30. A vacation should have a profitable interest.

31. Student government is desirable.

32. Drawing is of more use than music.

33. Every school should have an orchestra.

34. Vocal and instrumental music should be taught in the public schools.

35. Betting is wrong.

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✓ 36. Military tactics should be taught in high schools.

37. Roadside advertisements should be prohibited.

38. College entrance examinations should be abandoned for a system of certification from the preparatory schools.

39. "Uncle Tom's Cabin" should be excluded from the school library.

40. A sane Fourth of July, without fireworks, is desirable.

41. The airship as a passenger craft is a possibility.

42. High school students should be forbidden to smoke.

X 43. An orator in a city has more influence than a journalist.

44. Good roads were the first need of the pioneer.

✓ 45. Nature has exerted the greatest influence in the location of cities.

X 46. A college education pays.

X 47. Training in citizenship should be given in the public schools.

X 48. Does prohibition reduce crime?

49. The microscope has done more for science than the telescope.

50. A liberal education should precede the professional.

51. Should a novel teach something?

52. State supervision of private schools is desirable.

HOW TO PROCEED

Divide the class according to sides. It pays to seat them separately, if you can manage it quietly. Appoint a speaker for the period to serve as chairman, and let him call for talks from one side and then from the other.

It is well to give a short talk on how to judge the debates.

“Divide a sheet of theme paper into five columns. Over the first print *speaker*, then over the others in succession *voice*, *delivery*, *style*, *ideas*. As each student talks, insert under the respective columns, P, F, or G, which stand for Poor, Fair, and Good. In awarding decisions, then, we will count *ideas* 60 per cent., *style* 20 per cent., *delivery* 10 per cent., and *voice* 10 per cent. Add up and you get 100 per cent. Any other scheme of percentages would do. We shall see who come out best all around. It will be lots of fun!”

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Then follow rapid-fire the affirmative and negative reasons, given with much zeal. Let me insert a sample page of criticism taken at random.

Speaker	Voice 10 Per cent	Delivery 10 Per cent	Style 20 Per cent	Ideas 60 Per cent
Smythe	F 5	P 0	F 10	G 60
Atkins	G 10	G 10	P 0	F 30
Wentz	P 0	P 0	P 0	F 30
Henty	F 5	F 5	G 20	G 60
Fairchild ...	F 5	G 10	G 20	G 60

It is an easy matter to add per cents and find that Fairchild leads with 95 per cent., Henty follows with 90 per cent., and then come Smythe with 75 per cent., Atkins with 50 per cent., and Wentz with 30 per cent. It is a good way to make students appreciate all that goes to make the good debater. For *Good* we usually took full per cent., for *Fair* one half, and for *Poor* zero.

PARAGRAPH DEBATES IN HISTORY

Paragraph debates are very practicable in history, where a wealth of material suggests for review such subjects; as,

1. Aristides was a greater statesman than Themistocles.

2. Homer has done more to perpetuate Greek ideals than Miltiades.

3. The training at Athens was better than the training at Sparta.

4. Greek history is more enjoyable than Roman history.

5. Alexander's expedition was more of a feat than Hannibal's.

6. Greece has contributed more to the modern world than Rome.

7. Would you have joined forces with Cæsar or Pompey?

8. Ought Brutus to have followed the advice of Cassius?

9. Nero was guilty of burning Rome.

10. Was Antony wiser than Brutus?

11. The faults of Coriolanus outweighed his virtues.

12. Was the assassination of Cæsar justifiable?

13. Hannibal was as great a general as Cæsar.

14. Was Augustus a greater emperor than Trajan?

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15. Was the establishment of the empire wise?

16. The plebeian secession was justifiable.

17. The Roman matron played a more important part in history than the Greek woman.

18. The American Indian was unjustly treated.

19. The primary object of the Civil War was to free the slaves.

20. The purchase of the Philippines was a political mistake.

21. The Spanish-American war should have been prevented.

22. Has war been the greatest civilizer?

23. Arbitration between nations is desirable.

Debate offers an excellent scheme for review, because it hits several birds with one stone. It rearranges facts; it develops expression; it forces a preference, an opinion; it intensely interests.

DECIDING PARAGRAPH DEBATES

The wise teacher will often outline on the blackboard in parallel columns the pro and con arguments, as given. This shows students how to balance and weigh the

statements, throw out the worthless, and by cancelling those that remain reach a fair conclusion.

The young mind is prone to stick dogmatically to its own idea. It must be taught to modify, to yield, to accept a better opinion. The young student is apt to associate arguments with the personality of the one who makes them. He will vote for John's debate, because "John's a good fellow!" Facts must be stripped of all personality.

The following parallel outlines are taken from a debate on "Which is more desirable for a place of residence, the City or the Country?"

The City	The Country
1 { Modern conveniences	1 { Natural scenery Beauty
2 { Theatres Amusements	2 { Pure air Health
3 { Best schools Education	3 { Pure, cheap food
4 { Churches Religion	4 { Outdoor employment Health
5 { Musical advantages	5 { Animal life

PARAGRAPH DEBATES IN LITERARY SOCIETY

It is a practical plan to break in new material—a young student—by placing him on the debate question, not as leader, but under the heading of General Debate, to be limited to one point of view and to one minute. This familiarizes the beginner with debating methods and lessens his fear of the platform. His work on the paragraph unit prepares him to tackle a longer assignment of units,—which is the regular debate.

It is well to insist that a paragraph debate be as carefully outlined as the longer brief. For the beginner it is just as big an undertaking. It should also be written up and memorized before presentation in society, as that enables him to concentrate, while on the platform, on voice, delivery, and gesture. As soon as possible dispense with the writing up and memorizing, so that there is more spontaneity. The general debaters can confer, and choose topics for argument. This prevents encroaching upon each other's territory. Let there be two decisions, one for the chief debaters and the other for

the general debaters. These will sometimes be different.

PARAGRAPHS OF REFUTATION

To shatter an opponent's argument strengthens the student's own debate. A profitable exercise can be introduced to show the value of such refutation. Direct students to outline points on both affirmative and negative sides of the question, then to break down as much as possible the points on both sides, by stating objections, impossibilities, impracticality, or whatever lessens the weight of the original argument. The value of statistics and quotations from authorities can be discussed. In dealing with paragraphs of refutation it is easy to arouse interest in kinds of argument, in such terms as inductive, deductive, analogy, circumstantial evidence, precedent, sign, hearsay, direct reasoning, indirect reasoning. Above all, do not confuse by introducing such terms until the class is ripe for them. Let it, if possible, gradually lead up to the terms.

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HOW TO PREPARE A LONG DEBATE

"I'm on for a debate. How shall I go about it?"

This is a sensible question from the student who finds himself on the program of the literary society for the big debate. Practical suggestions should be given to the classes and to the literary society.

"In the first place, the question must be stated in proper form,—as a resolution, a declarative sentence, or a question. The subject should present two sides, and the terms should be clearly understood by both debaters, to avoid unnecessary quibbling."

"Last week," breaks in John, "they were arguing different questions. That's what I told Andrews!"

"The material should be gathered together and thought out. If notes are taken, it is wise to observe authorities carefully. Don't plagiarize. Public libraries have so many college briefs on hand, that it is a simple matter to get such material, if the student is foolish enough to cheat himself.

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"The brief differs from an ordinary outline in having complete sentences. In the introduction, state the proposition and explain what is to be proved. Then tell your method of procedure,—just exactly what you undertake to prove. In the short-story or the essay we conceal our outline structure, but in the debate we do just the opposite. You can readily see that the audience can follow your arguments more satisfactorily if you take them into your confidence and tell them beforehand the main points of your discussion. These are called main issues. Divide your discussion into several main points or phases of the subject, the fewer the better. Let the audience know from the beginning exactly what they are. In every paragraph put your topical matter first.

"It is easier to listen," admits one of the girls, "if you know what the speaker is driving at. It's very tiresome when points don't get anywhere."

"Indeed it is! Eliminate from the brief all material not strictly on the subject,—that gives a unified impression. Arrange your sub-points in a cumulative

order, remembering, however, to start with something important. The emphatic positions, as you know, are the beginning and the end,—to catch interest and to leave the impression. Your arguments should resemble the links of a chain, fitting together but not of same size. To strengthen coherence, such phrases as, *in the first place, next we say, then, too, and lastly*, act as tiny links binding the big ones together. Look at Burke's famous speech and see these things for yourselves.

"The refutation is usually placed before the last point of the discussion; sometimes, however, it is better to introduce such material whenever the objection might come up in the minds of the hearers. The conclusion drives home an appeal for the arguments made in the discussion. It is the peroration. It is usually well to give a *résumé* of the main arguments."

"I've noticed those summaries at the end," volunteers John. "I should think they would help the judges, too."

"Read Mark Antony's address over the dead body of Cæsar and see how he

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gives his reasons very quickly, then plunges into the appeal,—to the pity, the curiosity, the gratitude, and finally the vengeance of the mob.” The class has been studying “Julius Cæsar,” and therefore sees the full force.

Some one asks about style.

“The style of the debate can be strengthened by introducing interrogatory, exclamatory, and imperative sentences; by using periodic sentences for suspense, and balanced sentences for antithesis. Well-drawn figures add vividness and force. Specific examples and illustrative matter are invaluable, for they give concreteness. Rhetorical repetition gives emphasis.”

“We saw all those things in Lincoln’s Gettysburg speech,” says John. “Now we are to use them ourselves. I see!”

And he did seem to see, for he turned out a good debate.

“One thing more,” we conclude, “read it aloud when you are through. That is the best test of the oration or the debate. And revise thoroughly!”

PROCEDURE IN FORMAL DEBATE

It is customary to observe parliamentary rules in formal debate. The presiding officer is addressed as "Mr. Chairman," the three judges as "Honorable Judges"; each debater speaks of his assistant as "My Colleague," and of the opposing speakers as "Opponents."

The first speaker of the affirmative opens the debate by stating the question and defining it carefully. Then he gives his points of direct argument. The first opposing speaker takes up the direct arguments for the negative. The second affirmative speaker usually devotes himself to indirect argument, that is, to refutation of the strong points of the negative as he saw them in preparing his debate. Then he may conclude with a summary of the full argument of his side. The second negative speaker gives a refutation of the affirmative arguments and closes the debate, leaving it in the hands of the judges.

A caution to students is wise. Urge them to be honest with themselves in making statements; to play fair; to be accu-

rate; to avoid hasty generalization, to remember that mere statement does not make fact; to avoid objectionable controversy; and to bear in mind that their humble opinion, their plea or exhortation is not argument. Courtesy should be a part of the whole proceeding: no personal feeling, held; no derogatory remarks, passed. If rebuttal is given, great care should be exercised to give only accurate statements. A good rebuttal is a tonic, in that it forces rapid thinking.

KINDS OF ARGUMENT

We are discussing arguments informally in class.

"All argument does one of two things: it proves either the truth of a theory or the occurrence of a fact. And it does this in two ways: inductively and deductively."

"I always wondered exactly what those words meant!" says a thoughtful girl. "We use lots of words, don't we, that we do not exactly understand!"

"Unfortunately, yes!" we answer. "Inductive reasoning gathers together a

great number of cases or examples and makes a generalization from them; deductive reasoning, on the other hand, makes a general statement and then seeks to prove it by examples. Induction is the scientific laboratory method—we can thank Lord Bacon for it——”

“It’s what we use in chemistry,” corroborates a boy.

“—Deduction starts as a basis with principles and theories, believed by the audience. These might be in the form of maxims and proverbs, for they are the consensus of opinion of the many or opinions of authorities.

“In proving the truth of a theory what questions would you ask of it?”

“Is it practical?” answers one.

“Is it useful?” volunteers another.

“Why not—is it right?” asks a third.

“Sometimes a thing might be theoretically right but not wise to adopt at the time,” suggests the first speaker. “Burke spoke of conciliation as being expedient.”

“You all are right,” we answer. “Too hasty a conclusion from too few or faulty examples is the chief error into which the

inductive reasoner falls. Analogy has a legitimate use,—to cite cases that are similar. In persuading to action this holding up of examples exerts a powerful influence, if well done.”

“Orators on special occasions do a lot of that,” remarks John, “and so do ministers.”

“In deductive reasoning, as we said before, we start with a general principle. The reasoning is in the form of a syllogism (write it on the blackboard), which in shortened form is called the enthymeme. Now a syllogism consists of two premises, called the major and minor premises, and a conclusion. Here is the threadbare example they give in old logic books:

“ ‘Major premise: All men are mortal.

Minor premise: John is a man.

Conclusion: Therefore, John is mortal.’

“Notice that the major premise gives a general statement, which everybody grants, the *all* making it universal. The minor premise is a specific example included in the term *all men*, as one of the *all*. The conclusion is inevitable.”

"Why, it's just like a mathematical axiom," blurts out a brilliant geometry student. "What is true of the whole is true of the parts."

"I suppose," says another slowly, "that the major premise must include *all*——"

"—And the premises have to be true," breaks in another voice. "Do they not?"

"Yes; and the terms must be used with the same meaning throughout or fallacies creep in. Sometimes it is very hard to pick out fallacies, but it is much fun if you become shrewd at it!"

A MOCK TRIAL

The "mock trial" is an excellent means of familiarizing students with evidence. Let the class or society issue a call for a volunteer to serve as culprit; then appoint the judge, two lawyers each for the prosecution and the defense, and make up a good story for each side. The first lawyer attends to the speeches; the second examines witnesses, who in the meantime are instructed in their parts. At the meeting impanel a jury quickly, then examine

the witnesses, break down testimony, give the lawyers' speeches, the judge's charge, etc. A lot of fun can be had from such a "mock trial."

"To prove the occurrence of a fact," we explain, "we seek for evidence, which may be direct or indirect. Experience, testimony of witnesses, their observation and veracity well-tested, opinions of experts, as the alienist called in for the murder trial——"

"Or a hand-writing expert in a forgery case," offers Tom.

"—And a combination of circumstances—these form the evidence. A lawyer has a big job: he must first prove that a thing is *possible*—"

"That is why an alibi establishes a man's innocence?" asks a girl in the rear.

"If well-proved, yes; next, he must prove it *probable*—"

"And that's why they always look for a *motive*!" Tom forestalls a reply with such enthusiasm that we do not reprove the interruption.

"Yes," we say, "that's why! Then

lastly he must prove that it *actually* happened. There they gather all sorts of circumstantial evidence, *signs*. Elimination plays a part, too, as it narrows down."

A LONG DEBATE IN RELAY

It is a good way to work out a lengthy brief by having each student do a share, not only in outlining the points, but in giving them in front of the class. Let the class decide on the subject, plan the main points in the treatment, then work up the topics independently. Seated on opposite sides of the room, the speakers can follow one after the other, so that those who listen will get a coherent idea of the whole and can compare the work of the various debaters.

Political questions are not good subjects for general class use, because many students are not informed and the discussion is apt to become partisan. Subjects should be such that the common sense of the boy can deal with them. His own brain can furnish reasons.

'A debate in relay can be managed in a

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period, with the talks given from the front of the room, and student-judges appointed to draw conclusions. Or, if desired, a vote of the listeners can be taken.

SUBJECTS FOR LONG DEBATES

1. Grade crossings should be prohibited.
2. Fortune-telling should be forbidden.
3. The municipal government should supply work to the unemployed.
4. A large navy is necessary to the welfare of the nation.
5. Moving picture shows do more harm than good.
6. Strikes are justifiable.
7. The acquisition of Cuba by the United States is unwise.
8. The treatment of Shylock was unjust.
9. Sunday baseball should be prohibited.
10. Absolute freedom of the press is desirable.
11. The United States should intervene in behalf of the Jews in Russia.
12. Trade schools should be established in cities.

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13. Reading of late popular fiction is as desirable as reading of the standard novels.

14. Spelling reform should be encouraged.

15. Capital punishment should be abolished.

16. Saloon licenses should be restricted.

17. The Audubon Society work should be encouraged.

18. Hypnotic entertainments should be forbidden.

19. Vivisection is justifiable.

20. Police officers should be controlled by the state.

21. Labor-saving machinery has improved the cause of labor.

22. The ethical influence of poetry is greater than that of prose.

23. The small college is preferable to the large one.

24. Gymnasium work in public schools should be made compulsory.

25. Women should have the right to vote.

26. Food adulterations should be prohibited.

27. Immigration to the United States should be further restricted.

28. There should be a restriction of the height of buildings.

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29. The government should control railways.

30. Lady Macbeth is responsible for Macbeth's downfall.

31. The evils of card-playing outweigh the advantages.

32. Charitable organizations are better than private benevolence.

33. Letter postage should be reduced to one cent.

34. Pauperism is a crime.

35. Irrigation should be carried on at the expense of the government.

36. Electricity will supplant steam as motor-power.

37. Inherited wealth does more harm than good.

38. The office of poet-laureate should be abolished.

39. The initiative, referendum, and recall should be introduced into municipal government.

40. Prize-fights should be forbidden.

41. It is better for a boy to learn a trade than a profession.

42. Hamlet was really insane.

43. The novel has exerted a greater influence than the drama.

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SUMMARY

Chapter V explains carefully how to make *use of the debate in short, as well as in long form*. It shows how development of the reasoning powers will prepare boys and girls to *cope with the problems of life*, where there is conflict of ideas or of lines of action. Gullibility is characteristic of the masses. This chapter shows how the debate, if used systematically, can be effective in training pupils *not to swallow statements whole, not to accept without question whatever newspapers and magazines print, not to confuse belief with conviction, not to make wild guesses, not to exaggerate, not to decide by personal considerations instead of reasoning, not to be tools for others, instead of independent thinkers, not to see only one side of the question*. These faults can be cured by using systematically the debate form in oral composition. The chapter shows a legitimate use of the *love to combat, to convince*, inherent in people; it presents the *common sense method* of gathering, sifting, and arranging material. It *trains the critical judgment* by presenting a

scheme for deciding debates. It teaches students to balance by *parallel outlines*.

A sample *lesson* acquaints the students with terms in argumentation, often difficult for young teachers to teach. It shows a number of ways of using *paragraph debates* and furnishes *subjects* in both English and history. It emphasizes the need of *debating in the Literary Society*, giving the *formal procedure* for the long debate. It introduces innovations for classroom use, in *Debates in Relay* and *Paragraphs of Refutation*. It urges the development of the spirit of true sport—to *win for the sake of the cause*. It furnishes a valuable motive for greater effort in English work; that is, *the power to convince*.

CHAPTER VI

THE USE OF THE SYMPOSIUM IN ENGLISH CLASSES

IN ancient Greece the symposium was a conversational banquet or feast, where wit and wine flowed harmoniously. One can imagine Pericles, with Aspasia the brilliant by his side, presiding over the talent of Athens. Glowing conversations, such as Walter Savage Landor in his love of Greek culture divined, would strike the spark of response; the fire of opinion would be tossed from one to another, all taking part. Greek letter fraternities apply the term to their banquets, at which each man contributes his share to the evening's enjoyment.

Students are attracted by something out of the ordinary. An enjoyable method of getting results has a strong appeal. Why not let the class hold a symposium? In the period allow a chairman to preside, if you have used the club

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method; if not, let the teacher preside as Toastmaster of the Banquet of Ideas.

Preparation for such a symposium is a pleasure. Let the talks be voluntary as long as possible. Drop the regular lesson for that period. It requires system and quickness of management to crowd the program into one period, but it can be done easily in forty minutes. We have managed it in thirty, moving like clock-work.

It is hardly necessary to speak of the popularity of the idea. In our classes we announced the question some days ahead; on the day assigned, each member of the class voiced an opinion, backing it up with reasons. For a week before, interest is aroused in the school, because Section B or Class A has a habit of talking about things that reach their sympathies. The symposium is an excellent promoter of interest in classroom work. Try it and see for yourself.

A SYMPOSIUM IN ENGLISH CLASSES

To oral composition the symposium lends itself peculiarly well. If the class is

not too large, five minutes can be saved at the end of the period for second speeches to clear up ideas, strengthen opinions, or refute statements.

On the blackboard tabulate in some form the opinions given; in the last five minutes add up and announce results. That procedure, small as it may seem, introduces a profitable element—*the desire to win*. At other times five minutes can be taken at the end of the period to cast a vote.

Suppose the class has been discussing "The Quality I Admire Most in a Boy." The names of qualities, as they are mentioned, are put on the board, like so many applicants bidding for notice. The student votes for the one he thinks has been most ably championed. You will find that usually he does not stick narrowly to his own choice. Three or four other boys may have advocated another in a more forceful way. This introduces another splendid element—*the desire to convince others*—to win them over to cast a vote, not for him but for the view he espouses.

A SAMPLE LESSON

"On Friday, class, we shall have a symposium on 'The National Flower!'" is the announcement at the beginning of the week. "Talk about it at home. Think of several flowers that would be suitable as a flower for our country, then plan out your reasons for suggesting a certain one. Be ready to express yourself clearly, to the point, in one minute's time. Go in to win!

"We shall vote at the end of the period for the flower we think has been best championed. Here is a chance to win the entire class over to your way of thinking!"

During the week there was a great deal of discussion. In the corridors, between classes, even sometimes in class, there would be a word or two. Healthy sign, that discussion! Reprove them for it! No; it was proof that their minds were working. The thing to do in class was to make the present matter so vital that Friday's lesson simply could not intrude—which we proceeded to do.

On Friday a chairman was appointed; and a secretary, to write names of the

flowers on the board—with a stroke after the name whenever it was championed. These flower-candidates stood as follows:

Lily	III
Rose	III
Carnation	IIII
Goldenrod	IIII
Violet	IIII
Daisy	I
Anemone	I
Morning-glory	I
Ivy	I
Edelweis	I
Laurel	I

In that proportion had they been championed by the speakers.

One after the other the speakers came to the front of the room and addressed their classmates. A strict time-limit was kept by the silent partner who sat in the rear of the room and took notes of individual performances.

He of the laurel was a Greek, making an eloquent plea for the mythological association of the laurel wreath as the

crown of genius. This was backed up by a description of the beauty of native laurel in Pennsylvania. The speaker also suggested the olive branch as the sign of peace. The latter suggestion was overruled by a student's argument that the olive is not native American.

He of the edelweis was a Swiss. His eloquent plea for the hardy little plant that clings to the snow-line was defeated by the same statement: it is not typically American.

He of the ivy was a voracious reader of English history and spoke of the ivy-clad castles,—of Abbotsford, Kenilworth. Another student later objected to the association of "British" with ivy.

She of the morning-glory heralded it as the common flower of dawn, which climbs upward as our nation has climbed, reflecting glorious colors of arts and industry. The objection was made, however, that it is too fragile and short-lived.

She of the anemone was a poetic soul, who loved the woods and made a modest plea for the wild flower, urging that the class be not caught by show and bigness.

Too fragile, was the comment of a later speaker.

He of the daisy was a country boy, who described the struggles of the near-weed to attain its hardy growth. It was the star of hope that our nation would always lead.

Those of the lily mentioned its innocence, its purity, its color the white of the flag. Innocence does not represent the country, objected some one. Another—it is too expensive, too rare,—a national flower must be so and so. Thus he and others laid down inductively the qualifications of a national flower.

They of the rose hailed her as the queen of flowers, as we are queen of nations. Her fragrance was the worth of the country; her red, courage; her white, purity! Again was it stated that the very fact of her being queen of flowers disqualified her. She is too expensive, etc.

Another mentioned the choice of other nations,—the thistle of Scotland, the shamrock of Ireland, the lily of France, the lotus of Egypt. Why not the carnation, he argued. 'Twas McKinley's

favorite flower; was cheap, procurable the year round, long-lived; came in many colors, and offered itself well for decorative purposes.

The goldenrod champion came out boldly early in the discussion. So common a wild flower, its gold the wealth of finance and of brain,—the richness of our nation! What plant more hardy! more decorative!

She of the modest violet was joined by three others. True blue and odorous, wild and cultivated, it stood for all our native Americanism refined by culture. 'Twas easily worn and procurable all through the year.

And so they went.

When the final vote was taken, it was:

Goldenrod1111111111111111 (17)

Carnation1111 (4)

Violet111 (3)

These numbers show that the vote was cast upon the arguments pro and con, because the four carnation champions stood pat, one violet champion came over to goldenrod, and the four original champions of goldenrod were joined by the

upholders of the lily, rose, daisy, anemone, morning-glory, ivy, edelweis and laurel.

It was a wide-awake lesson in unconscious speaking, no interruption for correction,—in reality an examination in “one-minute talks.” The assigned work of the day was not on the national flower, but on something else that could be joined with Monday’s lesson. Therefore, no assigned lesson was lost.

SOME SYMPOSIUM SUBJECTS

The possibilities of the symposium method are endless. Let me add a few suggestive subjects.

1. Short Cuts in Doing Things—in the House, the Home, the Barn, the School.



2. Our Greatest American.

3. The Most Useful Invention.



4. The Book I Have Enjoyed Most.

5. The Profession I Should Like to Enter.

6. What Makes a Good School.

7. My Favorite Sport.

8. The Author I Like Best.

9. The Quality I Admire Most in a Boy.



10. My Favorite Flower.



11. The Most Impressive Thing in Nature.

12. The Quality I Admire Most in a Girl.
13. My Favorite Study.
14. My Favorite Character in Fiction.
15. What Makes Happiness.
16. The Most Dramatic Incident in American History.

The subject must be one that offers a range of ideas. It should draw largely from general knowledge, unless special time is given to gather data. It must be within the range of the class. Given these, you will have a successful discussion. We must always remember that things that seem thrashed threadbare to grown-ups are not necessarily so to younger folks.

SUMMARY

Chapter VI recognizes the *development of personality and individuality as pertinent to the English classroom*. The students should be rated above the subject-matter and the varied endowments of such students be taken into consideration. Too often the classroom deadens personality; the boy or the girl of ego plus is harshly reprov'd instead of guided. The emotive state influences thought; therefore, *a class*

plan that is enjoyable brings out the best thought. The symposium presents *thought-provoking situations or questions for discussion.* It arouses the students' *desire to conquer through their ideas.* The club discussion promotes *sympathy and sociability,* both aids to the best work. *Personal responsibility* is developed. Thought and *discussion* are *carried beyond the classroom* to the school corridors and to the home. The chapter points out that the teacher must assume the point of view of young people to manage the symposium successfully. The *sample lesson* shows exactly how such a plan is managed. The plan, further, encourages *free discussion, independence of thought, a renunciation of personal views, if better views are championed; it forces out opinion, develops spontaneous expression,* in the form of a plea *brings out latent oratorical power.* Yet it is a definite exercise in reflective thinking, rather than in spontaneous, because students *weigh, choose, reject,* before they submit their own personal views. Furthermore, it is a most potent *use of curiosity,* definitely directed.

CHAPTER VII

A MYTHOLOGICAL SYMPOSIUM

A KNOWLEDGE of Greek mythology is necessary in order to comprehend allusions in the English classics. Milton's poems abound in references,—more or less indirect,—to ancient mythology. Unless the student knows the details of the Trojan War, of the story of Orpheus and Eurydice, of Perseus and the Gorgon, he can not have full pleasurable comprehension of such lines as:

“That Orpheus' self may heave his head
From golden slumber on a bed
Of heaped Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto to have quite set free
His half-regained Eurydice.”

L' Allegro

“Sometime let gorgeous Tragedy
In scepter'd pall come sweeping by,
Presenting Thebes', or Pelops' line
Or the tale of Troy divine.”

Il Penseroso

“What was that snaky-headed Gorgon shield
That wise Minerva wore, unconquered vir-
gin. . . .”

Comus

The symposium offers an entertaining means of getting mythological reports in history. Plenty of time must be allowed for outside reading and arrangement of material. Encourage pupils to vitalize their reports in all possible ways.

Some announcement can be made: “We have an invitation here for the class. Harold, will you read it?”

The class straightens up intently, as Harold reads:

“The members of Section B of the Ancient History Class are invited by the Olympian Council to be present at a symposium Thursday morning, October twenty-first, in the History Room.”

“Why, that’s here!” eyes are saying.

“You may accept this invitation. We’ll take the whole period. Let each student consider himself a reporter and take notes of what these gods and goddesses have to say for themselves.” Then the class takes up the regular lesson, from

which only a few minutes have been lost by the announcement.

The next step is to pick out twelve representative students for the Olympian Council and instruct them. Keep such details secret—it adds to the zest—and put books in the way of the twelve. Each student is instructed to sift out the main facts about himself or herself, as assigned a character, then to condense them in outline form and be ready to make a speech *in persona dei* or *deae*.

When we had the ten-minute session after school to discuss plans, one piped in:

“Why couldn’t we represent ourselves as nearly as possible like the original?”

“Go ahead!” was the reply. “Find out what was associated with the god, what he carried, etc. See if you have cleverness enough to supply them. You are to do this entirely yourselves! I shall only advise.”

What fun they had! What secret conferences! What poring over mythologies! What struggles to arrange and condense material into a fair description! And what curiosity on the part of the class, not

actively engaged! Their turn came next, we had promised.

The day before, we had appointed the onlookers lesser deities, and instructed each to print heavily the name on a piece of cardboard and pin it over the heart for identification. The Olympian Council did likewise,—as Jupiter, Mars, Apollo, Vulcan, Mercury, Neptune, Juno, Minerva, Venus, Vesta, Ceres, Diana.

THE COUNCIL IN SESSION

On the eventful Thursday there was a suppressed eagerness for history period to arrive. In changing classes the participants were allowed to go to their cloak-room for a moment to get their *impedimenta*. The guests—the lesser deities—were seated in the rear of the room. One by one, the Olympian Council filed in, Jupiter in the lead.

“Look at Jupe!” whispered Cupid on the back seat. “He has a crown, a shield, and a bunch of lightning rods!” These were made of cardboard, covered with gold or silver paper.

Jupiter took the chair and motioned

Juno to a seat beside him. Mercury sat close by, and the others arranged themselves in the seats reserved at the side of the room. There was a vacant space in the front for speakers. The king of gods and men picked up a lightning bolt as gavel.

"The Olympian Council will come to order!"

At a look from the silent partner, pens "got busy."

Then the "father of gods and men" bowed to the assembled Council and to the lesser deities in the rear of the room,—Cupid, Bacchus, Pan, Pluto, Ganymede, Psyche, Triton, Proteus, Nereus, Proserpino.

"Gods of Greece," he began, "all obey me but the Fates. They are mightier than I! On Mt. Olympus I live in a wonderful palace, have a famous oracle at Dodona, games in my honor at Olympia, and also a magnificent temple there. My father Chronos ate up his children, so my mother Rhea fooled him by giving him a stone instead of me. Hope it gave him a pain! I grew immense in a few

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days and made myself king of heaven. I punished Prometheus for stealing the divine fire with which he created the first man, by chaining him to a rock with a vulture to gnaw at his liver. I can change my form at will and wander down to earth to see how mortals behave. When I was disgusted with them once, I sent a flood and only one man and one woman escaped. I have loved many mortals, Io, Callisto, and Europa, but Juno is very jealous. Victory is with me always."

He bowed to his consort Juno, who bowed graciously in return. She wore a crown and held up a pasteboard peacock. In a short speech she admitted her jealous nature, but told how Jupiter dangled her out of heaven on a golden chain to retaliate. At her wedding the golden apples of Hesperides were presented to her. Her daughter Hebe served the gods until she tripped with the nectar, and then Jupiter got Ganymede. Iris carried all her messages down to earth on a rainbow. She took an active part in all the affairs of men—and women, too. She was

particularly hostile to Hercules. Then she made a graceful bow and sat down.

"Minerva!" announced Jupiter.

The Goddess of Wisdom, with a pasteboard owl pinned to her blouse, an olive wreath on her head, a loom in her hand, and a sword, rose.

"Father Jupiter," she exclaimed, "I sprang full-armed from thy forehead, but I brought wisdom to mortals and peace instead of war. When the great city of Athens sought for a name, Neptune and I both asked for the honor. He presented a horse, but my gift of the olive and all that it stands for, won. I am Athena, the patron goddess of the greatest city in Greece. The Parthenon is built in my honor. I am queen of the loom and no mortal dare surpass me. Arachne, who boasted of her skill, I turned into a spider, so that now she spins and spins nothing but cobwebs."

"Venus!" called Chairman Jupiter.

Aphrodite rustled to her feet, straightened the myrtle wreath in her hair, gave her elaborately embroidered magic girdle a twist and then addressed the chair. She

patted her pasteboard swans and threw an engaging smile at the audience in the rear. Then she told of her miraculous birth from the sea-foam at Cyprus, and of her welcome at the hall of the gods, how they all wooed her, and how Jupiter, because she refused him, made her marry Vulcan. She really loved them all, she said, especially the warlike Mars. She loved many a mortal, too, for instance, poor Adonis. Paris, prince of Troy, presented her with the Apple of Discord as the most beautiful of goddesses. She loved the rose and the myrtle, was attended by the three Graces, and drove a chariot of swans. The magic girdle made every one love her.

"I rise to a point of order!" Mars was on his feet.

"State your point," said Jupiter.

"Isn't it a bit irregular to take all of the goddesses first? I move that we hear now from three of the gods, and then alternate."

Mercury seconded the motion and it was carried.

"The God of War will now speak," announced the chairman.

Mars waved his spear around his paste-board helmet and stood his big shield before the desk.

"I am god of war," he began, "married to Venus and adored by the Romans," etc.

Mercury hopped out next in a winged cap, shoes, and a rod with serpents (the caduceus). He told of his trickiness, which won him the title "god of thieves." He was god of commerce, he said, had found a tortoise shell and invented the lyre, which he gave to Apollo. He was messenger of the gods and usually mixed up in everything that was going on.

Twanging on a cardboard lyre, with a laurel wreath on her curly head and a bow and arrow over her shoulder, the prettiest girl in the class impersonated Apollo and told of his adventures.

"I was born on the island of Delos with my sister Diana. I killed the Python where the Pythian games are held at Delphi, and established an oracle nearby. Every morning from the palace of the sun I drive the

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chariot across the sky, attended by the Hours.
This is a picture of me!"

The speaker held up Guido Reni's
"Aurora."

"My favorite haunt is Mount Parnassus,
where I teach the Muses many things. Here
is also a very famous statue of me!"

Then she held up a copy of the Apollo
Belvidere.

Vesta followed with a painted torch and told of her devotion to the hearth, the home, and the sacred fire. With a small sheaf of wheat on her arm, Ceres mourned again the loss of Proserpino and told of her love for the fields. She spoke of her two attendants, Flora and Pomona, and of the fact that cereals for breakfast are named after her. Diana was a boyish-looking girl with a picture of a deer and bow and arrows. She said she was the Moon goddess who drove the car of night across the sky. Then she told how she and her brother Apollo had punished Niobe for boasting herself and children as good as the gods.

Tapping time with a trident, Neptune came up next and described his wonderful

palaces under the sea, his chariot of sea-shells, which rides the waves, and the creatures under his control. When he left, Vulcan limped forward and told how he came by the limp, how he lived and worked inside the volcanoes, how the Cyclops were his blacksmiths, his favorite haunts, Mt. Etna. He described some of the wonderful things he had made, girdles, chariots, armor, even Pandora. In his hand he carried a hammer.

Pens and pencils had been busily writing and eyes taking in every detail. Each face wore an absorbed expression, changing at intervals to a smile when the new speaker held up his regalia.

There was no doubt about the success of the period. The next time the Council listened and the lesser deities held the floor. We found that they associated the details about the god or the goddess with the previous speaker and remembered most of the details. The idea of impersonation gave a sort of dramatic appeal, and a concreteness that did much to vitalize the reading of mythology.

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SUBJECTS FOR A MYTHOLOGICAL SYMPOSIUM

1. *A meeting of the Olympian Council*
as described.

2. *With the lesser deities.*

Cupid, Psyche, Pluto, Pan, Hebe, Ganymede, Bacchus, Triton, Proteus, Nereus, Saturn, Chronos, Uranus, Fates, Furies, and Nemesis offer good material.

3. *The Trojan War.*

Portion out the story among a number of students,—the cause, the equipment of the Greeks, the stratagem of Ulysses to avoid going, how Ulysses found Achilles, the sacrifice of Iphigenia, the quarrel of Agamemnon and Achilles, the duel between Paris and Menelaus, Hector and Ajax, why Achilles was angry, death of Patroclus, how Achilles killed Hector, the wooden horse, the entrance to the city, the violation of the temples.

4. *The adventures of Ulysses.*

These arrange themselves in such topics as: Ulysses and the Cyclops, with Aeolus, the disaster at Lames, in Circe's palace, with the king of the dead, the song of the sirens, Scylla and Charybdis, the

oxen of the sun, the isle of Calypso, at the court of King Alcinous, the suitors of Penelope, Ulysses at Ithaca, as a beggar, the killing of the suitors.

5. *The Argonautic Expedition.*

6. *The Labors of Hercules.*

The reason; and each labor taken separately.

7. *Theseus and the Minotaur.*

8. *Cadmus at Thebes.*

9. *The Adventures of Perseus.*

10. *The Wanderings of Æneas.*

11. *At Home with Ancient Greek Women.*

Their daily life, etc. Then the stories of such women as Antigone, Penelope, Cassandra, Niobe, Ariadne, Arachne, Medea, Atalanta, Eurydice, Andromache, Helen of Troy, Pandora, Iphigenia, Dido (as a visitor from Carthage).

12. *Interviewing Ancient Monsters.*

A short description of the following, with a picture, if possible:

Satyr, Chimera, Sphinx, Titan, Cyclops, Pegasus, Centaur, Griffin, Pigmy, Tityus, Enceladus, Briareus, Typhon, Circe, Siren, Scylla, Charybdis, Harpy, Cerberus, Sibyl.

13. *A Day with the Heroes.*

Good for review.

SUMMARY

Chapter VII shows how *a great deal of mythological story can be imparted in a short time*. The mythological symposium proves that *students themselves can gather material, sift, organize and present it in attractive speech*. Many teachers by insisting on managing such outside work themselves deprive the pupils of the benefits that should be theirs. The chapter shows how *responsibility will expand the pupils' powers*; how *intense application* comes from interest in a subject without the teacher's aid, if there is the chance of *self-expression*. It is a most legitimate *use of the dramatic expression*; it *quickens wit, gives confidence to those who are timid, minimizes the labor of reports and develops a love of study*. It *gives a zest and enthusiasm to classroom work, demands rapidity of procedure, develops class pride*, and, best of all, *makes the students independent of the teacher*.

CHAPTER VIII

ORAL COMPOSITION IN HISTORY

THE history text-book gives the skeleton of the subject; outside reading builds flesh and blood. The former is largely dry bones of fact; the latter vitalizes the period. Since the best colleges demand this reference reading before certificate rights of entrance are given, how can it be done most satisfactorily?

The first requirement is *the library*.

If the school is in a large city, the public library will furnish books, requiring monthly reports on the use. This entails no expense, except for loss of books, for which students concerned can be taxed. Arrangements can often be made to have books forwarded by express, expenses to be paid by the applicant.

REFERENCE READING AND THE TEXT-BOOK

The next problem for the teacher is: *How to systematize reference reading in connection with the text-book.*

To plunge a first-year class of history students into full reference reading, with notes, bibliography and reports, is unwise, because they do not know a bibliography from a bibliophile; they can not take notes intelligently; they are timid and incoherent in giving reports. Reference reading, therefore, must be cumulative; it must be worked up gradually.

At the beginning of the year, then, the text-book might demand most of the time of preparation, because it not only is difficult in itself but introduces a new field with unpronounceable words. There ought to be special training in accurate regard for truth, therefore it is often profitable in the first term's work (study of the Eastern nations and Greece) to outline the chapters by topics. This develops power of analysis,—in weighing and arranging facts.

English and geography should constantly be correlated with history. Spelling and pronouncing lessons help wonderfully with the proper names. A time-saving method is as follows: fold theme

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paper vertically; write in the first column, as the teacher dictates, the new proper words of the chapter; on the next day write these same words from dictation in the second column and correct them by comparing the two columns.

Good free-hand maps should be insisted upon, and the use of crayons encouraged. It pays to have students file away all written work in history at the end of the month in cardboard covers, on which they have sketched appropriate designs. These folders of work can be left in the teacher's care until reviews for examinations, when pupils find the topical outlines of use.

BEGINNING THE OUTSIDE READING

Begin the outside reading in the first term by a bit of home work on the *Old Testament* to illustrate the life of the Hebrews,—no attempt to keep records, just to report spontaneously.

In Greek history go a step further. Explain how a bibliography may be kept—author's name, title of book, number of

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pages read, and the main topics. For example—

Guerber: *Story of the Greeks*, pp. 104–136,
Persian Wars.

Fling: *Source Book of Greek History*, pp.
144–156, Age of Pericles.

Set the slow students at easy reading, like Guerber's *Story of the Greeks*, and keep the mature books for the more developed minds. Direct pupils to spend about ten minutes a day on the reference reading, and the rest of the time on the text. Post references on the blackboard about every two weeks.

Pay most attention to mythology, the Trojan War, etc., and to interesting bits of biography. Dwell on the human interest side; try to create Greek atmosphere rather than to search out additional facts. Do not nail down beginners to a fuller record of such reading than a scant bibliography, or they may dislike the reading, and that is fatal. Let them, rather, learn to read rapidly, to enjoy the reading, and to talk freely about it.

“ONE-MINUTE TALKS” FOR REPORTS OF
READING

In the second term's work (Roman history) pique the pride of the class by the statement that they are to have “grown-up” reference reading. Several inspiring years with large classes of boys in an academy prompt me to describe how we got splendid results.

In this second term we completely changed our method of work. Instead of outlining Wolfson (Wolfson's *Essentials of Ancient History*) we took a whole chapter at a time for rapid home reading and in one-minute talks had the groundwork of the chapter given in class. In doing this students were forced to develop power to read rapidly and to recall salient features. There was no written work on the text-book except maps, lists, charts, themes, etc., no continuous outlines as before.

For the next three or four days reference reading, based on the chapter, was assigned. This reading was now as carefully outlined as the chapter in the text-book had been, but with less detail; and

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a much larger bibliography was kept. At each history period in these four days, then, each student reported on his reading for the day, which was done in school hours.

Often we reversed the order and took reference reading first, winding up with the text-book. Use of these two methods familiarized the students with inductive and deductive methods of attack, with analysis and synthesis.

THE HISTORICAL SPIRIT

But the greatest achievement of the class was catching "the historical spirit." To aid in this, we schemed out a ten-sided ideal, as follows:

- I. Learn rapid reading.
- II. Learn rapid note-taking.
- III. Learn to make a bibliography and to gather material from sources.
- IV. Train not only the memory for details but power of analysis, reasoning, and stick-to-it-ive-ness.
- V. Do further historical reading at home.
- VI. Search beneath the fact for the cause.

- VII. Appreciate the personal element.
- VIII. Develop a critical attitude; make comparisons with Greek history and with modern conditions.
- IX. Try to understand contradictory statements, to search out sources.
- X. By daily practice in "one-minute talks" make yourselves ready and self-reliant in discussion, and able to face an audience.

And we did those ten things; even the poorest student greatly improved in his effort. It was not easy to manage, because we tried to have the class teach themselves. In other words, we resolved them into a history club (you know how "club" appeals to a boy!) with the teacher as silent partner and a different boy each day in the presidential chair. They had a practical appreciation of, and respect for, parliamentary law. Oral composition in the form of talks was the method for reports. At intervals there were spirited quizzes and examinations, when the "club" was temporarily set aside.

RESULTS

We have at hand slips of paper containing the books used by each student in Roman history. For the poorest student the number is eight; for the best, sixteen, with eight biographies and historical novels extra. The average is thirteen. Thirteen authors with whom they were familiar! Thirteen books over which they had closely pored!

A book became more than a mere book. It became the product of an author. Furthermore, the boys became very shrewd in weighing the antecedents and relative authority of these same authors. Their respect for the work of an historian grew.

We should like to tell you more of the club management, with the hot debates, the tracing of statements back to sources, the delight in learning things for themselves instead of having them thrust down their intellectual throats; we should like you to spend a class period with them and see for yourself the parliamentary discipline, but, as Kipling says, "that's another story!"

In conclusion, is added the list of readings for Roman history as it may be suggestive to teachers.

OUTSIDE READING—ROMAN HISTORY

I. The Early Kings

GUERBER: Story of the Romans, pp. 11-69.

CHURCH: Stories from Livy, pp. 12-90.

MORRIS: Historical Tales; Roman, pp. 7-42.

HAAREN AND POLAND: Famous Men of Rome,
pp. 9-57.

LAING: Heroes of the Seven Hills, pp. 11-38.

BONNER: Child's History of Rome, pp. 13-71.

BUTTERWORTH: Little Arthur's History of
Rome, pp. 3-52.

YONGE: Popular History of Rome, pp. 13-54.

GILMAN. Story of Rome, pp. 1-68.

GOODSPEED. History of the Ancient World,
pp. 240-264.

CLOUGH: Plutarch's Lives of Illustrious Men,
pp. 13-28 (large Plutarch).

KAUFMAN: Our Young Folks' Plutarch, pp.
30-40 (small Plutarch).

COLLINS: Livy, pp. 15-29.

MUNRO: Source Book of Roman History,
pp. 2-5.

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II. The Early Republic and Struggle of the Classes

- CHURCH: pp. 91-161.
LIVY: pp. 30-58.
GILMAN: pp. 69-97.
MORRIS: pp. 43-74.
YONGE: pp. 55-100.
PLUTARCH (small) 75-85.
LAING: pp. 39-137.
BUTTERWORTH: pp. 55-77.
HAAREN AND POLAND pp. 58-81.
BONNER: pp. 72-113.
PLUTARCH (large): 153-169.
GUERBER: pp. 69-98.
GOODSPEED: pp. 265-278.
GILMAN: *Magna Charta Stories*, pp. 23-37,
37-52.
MUNRO: pp. 41-52, 53-64, 66-72.

III. Early Conquests to the Punic Wars

- CHURCH: pp. 162-277.
LIVY: pp. 58-106.
GILMAN: pp. 98-125.
MORRIS: pp. 75-125.
YONGE: pp. 101-150.
PLUTARCH (small): pp. 141-153, 243-253.

LAING: pp. 163-190, 198-228, 291-302, 309-367.

BUTTERWORTH: pp. 78-88.

HAAREN AND POLAND: pp. 82-113.

BONNER: pp. 114-167.

PLUTARCH (large): pp. 90-106, 275-291.

GUERBER: pp. 98-121.

GOODSPEED: pp. 279-289.

MUNRO: pp. 72-77.

IV. The Punic Wars

LIVY: pp. 107-153.

GILMAN: pp. 126-148.

GILMAN: Magna Charta Stories, pp. 106-122.

MORRIS: pp. 126-164.

GOODSPEED: pp. 300-309.

YONGE: pp. 151-180.

GUERBER: pp. 121-142.

PLUTARCH (small): pp. 275-285, 285-295,
309-318.

BUTTERWORTH: pp. 83-95.

HAAREN AND POLAND: pp. 114-140.

BONNER: pp. 168-241.

PLUTARCH (large): pp. 124-135, 216-229,
242-256.

CHURCH: pp. 3-34, 35-45, 95-125, 129-165,
178-224, 225-264, 265-301.

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- SHUCKBURGH: The Histories of Polybius, pp.
9-114, 132-133, 166-275, 525-534, 550-
562, 564-574, 582-586.
MUNRO: pp. 78-91.

V. Romans in the East

- LIVY: pp. 154-182.
GILMAN: pp. 148-166.
YONGE: pp. 181-194.
GUERBER: pp. 142-148.
PLUTARCH (small): pp. 253-262, 262-268,
268-275, 302-309, 318-330.
PLUTARCH (large): pp. 724-742, 568-575,
575-588, 264-274, 188-202.
GOODSPEED: pp. 311-319.
MUNRO: pp. 93-102.

VI. The Gracchi—Marius—Sulla

- GILMAN: pp. 167-197.
MUNRO: pp. 124-166.
YONGE: pp. 195-228.
MUNRO: pp. 104-106.
MORRIS: pp. 164-197.
GOODSPEED: pp. 331-343.
BONNER: pp. 242-274.
HAAREN AND POLAND: pp. 142-170.
GUERBER: pp. 148-170.

PLUTARCH (small): Tiberius Gracchus, pp.
330-337.

Caius Gracchus, pp. 337-343.

Marius, pp. 343-358.

Sulla, pp. 358-365.

BUTTERWORTH: pp. 96-100.

OMAN: SEVEN ROMAN STATESMEN: T. Grac-
chus, pp. 1-50.

C. Gracchus, pp. 51-88.

Marius, pp. 89-161.

Sulla, pp. 116-161.

PLUTARCH (large): T. Gracchus, pp. 588-
596.

C. Gracchus, pp. 597-604.

Marius, pp. 291-309.

Sulla, pp. 321-339.

VII. Pompey—Cæsar—To the Empire

GILMAN: pp. 198-230, 231-270.

YONGE: pp. 228-272.

MORRIS: pp. 198-235.

GOODSPEED: pp. 343-357.

BONNER: pp. 275-307.

HAAREN AND POLAND: pp. 171-208.

GUERBER: pp. 165-197.

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PLUTARCH (small): Crassus, pp. 365-376.

Pompey, pp. 385-398.

Cicero, pp. 398-406.

Cæsar, pp. 406-418.

Brutus, pp. 429-438.

Antony, pp. 438-445.

BUTTERWORTH: pp. 100-110, 113-118, 125-135.

OMAN: Crassus, pp. 162-203.

Cato, pp. 204-233.

Pompey, pp. 234-288.

Cæsar, pp. 289-340.

BURY: Student's Roman Empire, pp. 1-11.

WALSH: Roman Empire, pp. 11-23.

CLARKE: Cæsar, pp. 7-91, 91-148, 149-173.

BONNER: Vol. 2, pp. 3-48.

PLUTARCH (large): Crassus, pp. 383-398.

Pompey, pp. 436-471.

Cicero, pp. 617-634.

Cæsar, pp. 505-529.

Brutus, pp. 703-724.

Antony, pp. 655-683.

Cato, pp. 543-568.

CHURCH: Roman Life and Story, pp. 1-9.

Roman Life in the Days of Cicero, pp.

1-63, 64-129, 130-192, 193-247, 248-292.

MUNRO: pp. 124-131, 131-141.

VIII. The Early Emperors

GOODSPEED: pp. 357-365, 370-381, 394-396.

YONGE: pp. 273-316.

MORRIS: pp. 236-318.

HAAREN AND POLAND: pp. 209-235.

GUERBER: pp. 197-238.

BUTTERWORTH: pp. 135-177.

BURY: pp. 12-412 (leaf over rapidly).

WALSH: Augustus, pp. 23-44.

Tiberius, pp. 44-92.

Caligula, pp. 92-100.

Claudius, pp. 101-112.

Nero, pp. 112-135.

Galba, Otho, Vitellius, pp. 136-158.

Vespasian, Titus, Domitian, pp. 158-175.

BONNER: Vol. 2, Augustus—Nero, pp. 49-92.

Nero, pp. 93-130.

GIBBON: Decline and Fall of the Roman
Empire (selections).

CHURCH: Roman Life and Story, pp. 31-76,
77-116, 148-192, 193-252.

MUNRO: pp. 143-152, 153-162.

IX. The Good Emperors of the Second Century

GOODSPEED: pp. 397-403.

YONGE: pp. 317-325.

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HAAREN AND POLAND: pp. 236-253.

GUERBER: pp. 239-251.

BUTTERWORTH: pp. 181-207.

BROOKS: Historic Boys, pp. 1-24.

BURY: pp. 413-456, 490-550.

WALSH: Nerva—Trajan, pp. 176-187.

Hadrian—Antonines, pp. 187-206.

BONNER, vol. 2: pp. 131-159.

GIBBON: (selections).

CHURCH: Roman Life and Story, pp. 300-344.

MUNRO: pp. 165-174.

X. The Later Emperors

GOODSPEED: pp. 409-412, 416-426.

YONGE: pp. 326-382.

MORRIS: pp. 319-324.

HAAREN AND POLAND: pp. 254-269.

GUERBER: pp. 251-273.

BUTTERWORTH: pp. 208-220, 238-256.

WALSH: Commodus—Severus, pp. 207-232.

Caracalla—Alexander Severus, pp. 233-
258.

Maximin, etc., pp. 258-288.

Claudius II, etc., pp. 288-321.

Diocletian, pp. 322-363.

Constantine, pp. 363-401.

BONNER, vol. 2: Commodus, pp. 159-194.

Maximin—Diocletian, pp. 195-231.

Diocletian, pp. 232-263.

GIBBON: Selected paragraphs.

MUNRO: pp. 174-178.

XI. The Barbaric Invasions

GOODSPEED: pp. 426-455.

YONGE: pp. 383-443.

MORRIS: pp. 325-340.

GUERBER: pp. 273-278.

GILMAN: Magna Charta Stories, pp. 157-182.

WALSH: pp. 401-420, 420-441, 441-458,
458-478.

BONNER, vol. 2: pp. 264-305.

GIBBON: Selected paragraphs.

XII. Roman Life

GOODSPEED: pp. 289-299, 320-333, 365-370,
383-394, 403-407, 412-415.

GUERBER: pp. 142-148.

BUTTERWORTH: pp. 113-147, 200-207, 221-
237.

GILMAN: pp. 271-332.

BURY: pp. 457-488, 550-626.

GIBBON: Selected paragraphs.

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WILKINS: Classical Antiquities, Roman.

PRESTON AND DODGE: Private Life of the
Romans:

Family, house and life, pp. 1-57.

Classes, food and clothes, pp. 57-105.

Agriculture, travel, etc., pp. 105-157.

CHURCH: Roman Life and Story, pp. 10-30.

MUNRO: pp. 179-192, 193-206, 206-216,
217-237, 8-21, 23-40.

PLINY: Translation:

Bk. II, pp. 9-31, Bk. III, pp. 37-57,

Bk. IV, pp. 60-84, 84-102, Bk. V, pp.

104-120, Bk. VII, pp. 180-204, 204-

226, Bk. VIII, pp. 232-250, Bk. IX,

pp. 292-326, Intro. pp. 9-31.

BUTTERWORTH: Zigzag Journeys, pp. 190-
200, 201-218, 219-247, 248-265, 266-
296.

SUMMARY

Chapter VIII emphasizes that *history teaching should not be mere mechanical acquisition of facts*, but an organic development,—in other words, thinking. It also urges that *pupils must be taught how to study*, so that they are *masters of their text-books*, not mastered by them. In

many schools students are slaves of bad habits, one of which is swallowing text-books whole. Teachers are shown how to *combine outside reading with text-book work*, in a way that will *develop rapidity of reading, accuracy, safe memory, reliability*, and independence. The chapter shows how to *make such reading cumulative, how to make it scholarly as well as diverting*, how to *consult sources, weigh data, exercise scientific doubt*. It shows that pupils can be led to see the author's problem and to consider judiciously how he has treated the problem; therefore, *their use of books is improved*. It further shows how students can be taught to *take notes systematically, to keep a helpful bibliography and to use a library intelligently*. As reports of reading are given in the form of "one-minute talks" as described in this book, *English is correlated with history*.

CHAPTER IX

THE HISTORY CLUB

THE history classes came to us badly-assorted and poorly-prepared. We do not dislike such classes because the results are more startling; it also puts us on our mettle to get results from each of the students. The test of a method is *results*. We hope to show you by quoting from papers handed in during the first week of school and from talks given at the end of the year the results we were able to get from such a class by using "one-minute talks" and the club method.

The following examples of a pathetic half-knowledge, words misused, bad spelling, and kindred offences, are what many teachers have to contend with at the beginning of the term.

One boy said:

"India is a peculiar country in that it has so many kinds of ways. The people are put in casks, some higher than the proceeding.

The husbands are not allowed to see their wives and when a man had some jewelry he couldn't give it to his wife," etc.

Another wrote:

"The history of the civilized world is divided into three areas. The first is an area of thirty centuries and the inhabitants of the Rhine."

This came from a girl who was lazy in looking at words:

"There were a class of people settled in China and one day arose a grate relegious preecher named Capacious."

From the same class we learned that Memphis was the capital of "Egg-wiped," and Carthage was on the "Prothonotary" of Africa.

The students from whom we have quoted were not really stupid, they merely had not learned how to study.

Let us make a plea for self-government and self-teaching in history classes, contending that such a method will often do

more to cure bad spelling, laziness, half-knowledge, and general inaccuracy than the recitation, as commonly used. The teacher holds the hidden wires of the situation and directs the class procedure through the students, rather than directly.

There were two sections in our ancient history class, which dealt with college preparatory work. Let us describe the procedure from a letter written by a boy from whom we have already quoted a specimen of poor English and hazy history. This was written six months later. Notice the definiteness.

"We adopted a form of class recitation which helped us very much. We formed a club and had a different president every day and a different secretary every month. This club was run under the parliamentary style, any person wishing to report on anything he had read would have to address the chair and come up front. Therefore you may readily see that we have not been *idol* during the second term."

Only one misspelled word and to the point!

Criticism of one another made that boy more careful of his English and more accurate in his facts.

STUDENT COMMENTS

Before taking you to visit such classes we wish to quote what the boys and girls said about the work, when they wrote impromptu letters in class, presumably to friends in other schools or in other countries. They were telling about it as a thing of their own.

These comments were as follows:

“ You remember that I wrote you concerning a History Club. There are many reasons why I am interested in this work. In the first place, the ground is well-covered and every one must be prepared. Furthermore, our English is put to practical use in the talks and at the same time each and every one of us is made familiar with parliamentary practice. As you see, we cover at least four distinct branches of education: History, English, Parliamentary Law, and Expression. Trusting that you will adopt our method in your school—” etc.

(J. L.)

"This year's work has been very interesting to me. The method has been unusual and has held interest to the end. I do not value so much the historical facts that are stored in my mind as the catching of the true historical spirit. I enjoyed to a great extent the outside reading, as it always left on my mind a clearer impression. The 'one-minute talks' I also enjoyed, as much outside information was gleaned from them. The year's work has opened up a new field for me and I feel that I can pursue the work alone with profit and pleasure."

(I. B.)

"The year's work has been a pleasure and I really hate to see the class close." (C. B.)

"Of all my studies this year I have enjoyed Ancient History the most. I never thought it could be made so interesting or could be so easily learned, when made interesting. While I was in the Public School I studied United States History, and how I hated it! We got facts and dates, dates and facts, nothing but cold, dry facts. This year was just the reverse; we got facts and dates but

they were sugar-coated and not hard to swallow, and 'take it from me,' as Jeff says, it's the only way to learn History." (H. R.)

"We all like the club idea, for it teaches us to think while facing an audience."

(G. M.)

"This coming up before the class to give talks was very good training because all grammatical mistakes were corrected by the pupils."

(J. M.)

"Before I was in the History Club I did not know much about parliamentary law but I grew interested. I am not the only one to say this, but many others."

(L. B.)

"I never thought Ancient History could be made so interesting. I am not stretching the truth when I say that I would not have missed this year's work for anything. I have a picture of the ancient world with its customs."

(S. W.)

"The year's work has been a great surprise to me. Besides going through Wolfson's text-book we have been doing outside reading, which consisted of expanded accounts of subjects in the text-book."

(H. H.)

"The text-book did not give half the facts. The club helped me in English and the notes can easily be looked over to find any point."

(E. M.)

"I got to know more about the different writers of Ancient History and the different ways of explaining events. I think that the outside reading sort of spoiled me, because when I came back to the text-book, I did not like it so well as the other."

(M. S.)

"I have enjoyed this year's work immensely. I think of the two,—Greek and Roman History,—Roman History, although a bit more difficult, was more interesting on account of the club."

(C. W.)

"The club was a great benefit to the students and me especially. The chairman learned to preside over the audience, which was no easy matter for the first few days."

(J. C.)

"I have indeed enjoyed my year's work in History. It was a pleasure to see how all the schemes worked out. It gives me more confidence in my teacher when I see that he or she

has the work all planned out. I hope to go to West Point; and I think I shall then realize some of the discipline which I have tried to obey." (P. S.)

"This year's work has been the best I have ever had. I owe it to your method, for organizing the History Club and taking pains to bring us all out in as many ways as possible. It was always a pleasure to be in the class; all the students felt that way." (J. C.)

These letters come from the five highest in the class, the five lowest, and five in between. Therefore they stand for class opinion, and as they were written when there was no intention of using them to explain a method, they ought to be a fair statement of the students' point of view. Summarized this opinion is as follows (students' wording used):

1. Ground well covered.
2. Every one prepared.
3. English of practical use.
4. Familiar with parliamentary law.
5. Catch the true historical spirit.
6. Clearer impression from outside reading.

7. Can work on alone with profit and pleasure.
8. Facts sugar-coated, not dry.
9. Thinking while standing facing an audience.
10. Grammatical mistakes corrected by students from the floor.
11. Picture of the ancient world and customs.
12. Value of outside reading.
13. Notes easily looked over.
14. Familiar with different writers.
15. Different explanations offered.
16. Club interests.
17. The bashful learn to preside.
18. Discipline.
19. Bringing out students in all points possible.
20. Made the class enjoyable.

KINDS OF WORK SHOWN IN THE MINUTES

We introduced the club method on February 9th. A period had to be taken for an introductory talk on the main points of parliamentary law. Robert's "Rules of Order" or some such manual

might be placed within the students' reach. The chapter in the text-book was assigned for rapid reading and the difficult proper names from the chapter were dictated for a spelling lesson the next day, after which "one-minute talks" were given on the topics in the chapter.

On the following day further work of a different nature was assigned on the chapter: perhaps several paragraph themes based on important topics, particularly a topic that meant review of the whole chapter; perhaps an outline of some main points; perhaps a map or chart of some sort; perhaps a debate on an important point; or a rapid quiz by the teacher or by the students questioning one another.

After two days of such work on the chapter in the text-book, two to four days were spent on outside reading about the period,—the number of days depending on the importance of the epoch and the abundance of outside material. Such assignments of outside reading were reported in class each day in "one-minute talks." At regular intervals examina-

tions took place, when, of course, the club was dropped temporarily.

If there is an understanding that the club is to be dropped whenever points are not fully brought out, whenever any one lags behind, or when the class shows inability to cope with the subject, remarkably steady habits are developed among the poor students. If they are made to feel that their defection will jeopardize the continuance of the popular history club, they bestir themselves.

Students took great interest in correlating English, geography, spelling, extemporaneous speaking, expression, and art with history. They corrected, by "rising to the point of order," the mistakes in grammar; they learned to make free-hand maps readily and well; they mastered the spelling of the new words; they thought rapidly "on their feet"; they took a pride in catching up one another in pronunciation, using the dictionary for ordinary words and the index for historical names; they improved in voice production, in holding their listeners and in gesture; and last of all, they developed

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some artistic taste by designing covers for their work and keeping it neat for exhibition and final marking.

SAMPLES OF THE MINUTES

The minutes, kept by the secretary appointed every two or three weeks, clearly showed us what each student was doing. Let me quote sample minutes exactly as written down:

February 14, 1911: Outline the Officers of the Roman Republic, based on Chapter XX.

Chairman R.....

Speaker	Topic	Corrections by Students
W.....	Consuls.	Mispronounced "rex sacrorum."
S.....	Senate, compared with the U. S.	
S.....	Consuls.	"Councils" for "consuls," "which" for "who."
McC.....	Comparison of treasurer and quaestor. Second talk on the decrease in war.	
W.....	Statement of all officers. Second talk on gladiatorial combats.	Reproved for position.
F.....	Tribunes.	Double subject.
J. McC...	Decemviri.	"Adjective" for "adverb."

A motion made and carried that no one get angry at criticisms from the floor.

Speaker	Topic	Corrections by Students
B.	Decemviri.	Difference between <i>may</i> and <i>can</i> explained by the chair, double subject.
N... ..	Tribunes. Second talk on a comparison of Roman and U. S. officers.	Fact not true, directed to open book and look it up, "from" instead of "off."
H.	Ædiles.	
H.	Intermarriage of classes.	

Several favorable comments by members on this method of learning History. Responsibility devolves on the individual student. Plea for each to respond for the honor of the section.

F.. ...	Comitia Tributa Plebis.	
B.	The assemblies.	Slang "kick" objected to.
C.	Games and festivals Second talk on ancient and modern athletics (reports his constant use of Myers' History at home—commended by the chair).	Double subject.
H.	Prætor.	Chairman reproved by student for saying "git" for "get."
C.	What it means to found a nation, illustrated by the U. S.	Discussion of "found" and "discover."
S.	Rights of plebeians.	

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Speaker	Topic	Corrections by Students
M.....	Not prepared—an excuse—reports after school.	
R.....	Police regulations. Second talk on the dictator.	
I.....	Ædiles.	
J.....	Rex sacrorum, priests and augurs. <i>Adjourned.</i>	

Secretary, I. B.

The grammatical mistakes were all corrected by students rising from the floor. The entire lesson—twenty-five talks—was managed without a direction from the teacher.

For February 9th the assignment, taken down by students in their small assignment books, was recorded in minutes.

Write short paragraph themes on two of the following :

- How did the Romans get their first paid standing army?*
- Tell the story of the first Gallic Invasion.*
- Describe the organization of the Latin Confederacy.*

Chairman M . . .

Readers	Themes	Corrections
C....	(a) and (b).	Mispronounced "Allia," chairman called F . . for position.
B....	(a) and (b).	Point <i>in</i> or <i>on</i> river settled, criticism of text as suggest- ing naval battle on the river.

Readers	Themes	Corrections
W	(b) and (c).	"Perticular," urged not to take wording of book. Chairman speaks of plagiarism.
S	(b) and (c).	Called down for not reading loud enough—speaking of Romans, <i>they</i> not <i>she</i> , mispronounced "envoys."
R	(a) and (c).	Criticised for not announcing subject. Mispronounced "Allia."

Chairman makes the suggestion that members read more slowly and look up as they read.

F	(a) and (c).	Very painfully timid—had to be coaxed, poor reader
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T.... reproved for chewing gum; ordered by chair to put it in waste paper basket. Chair reproved for "why-a"

One day when maps were night work, the talks were on any historical subject whatsoever. Such topics as Macaulay's "Lays of Ancient Rome," "The Value of Historical Novels," "Organization of the Army of the United States as Compared with the Roman Army" (given by a boy in the military corps), "The Greek and Roman History Classes," "Different Kinds of Religions," "Dress in Ancient Times," "The Last Days of Pompeii," etc., showed a lively interest in history in general. On another map day there was

a spirited debate between patricians and plebeians, as espoused by the class.

In talking about outside reading it was a common occurrence to "rise to a point of order" and question facts. The chairman referred the two disputants to their respective authorities and had the point cleared up. Sometimes there were discussions about opening books, about sneaking out of the work, etc., during which the speakers struck straight from the shoulder. It was the custom for everybody to participate in the talks, even the most timid and the dullest. The members of the club were ashamed not to take part, but we know the time when they were not ashamed to fail openly in a recitation.

Two boys brought gavels to class as soon as we organized: one, a miniature croquet mallet; the other, a rough-hewn gavel. We used the first in Club A and the second in Club B. If they could speak, those miniature gavels would tell a tale of animal spirits restrained; of courteous dealings, of discipline, of regard for the rights of others; of more

attention to position in class, to behavior; of war against chewing gum and chattering;—against any of the bad habits that make classroom work a trial to the poor disciplinarian. Who did it? The students through the gavel. Vital moral questions sometimes came up and were settled by the students themselves, and always sanely.

The minutes of the outside reading registered the student's name, the authority, the topic, and mistakes. For example:

March 29, 1911: Outside Reading on the Second Punic War.

Chairman T.....

Speaker	Authority	Topic	Corrections
B....	Livy.	Hannibal.	
C.B..	Gilman.	Carthage.	
C....	Gilman.	Hamilcar and his sons.	Double subject.
F....	Gilman.	Hasdrubal.	Facts slightly mixed.
H....	Morris.	Purpose in attacking Saguntum.	
H....	Polybius.	Character of Hannibal.	
R....	Haaren and Poland	Scipio Africanus.	Talks too fast.

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A VISIT TO THE HISTORY CLUB

After the students are seated, they copy the assignment for the next day. Then, with "Harold, you may preside to-day!" the teacher rises and goes to a seat in the back of the room. Harold takes the place at the desk, picks up the gavel and calls the club to order.

"We will now have talks on Roman life," he says.

Three boys rise simultaneously. "Mr. President!" comes from three throats.

"Mr. Lee," says the chairman, designating the smallest boy.

Ned Lee moves up beside the teacher's desk and faces the class.

"The present century is not the only time of bribery," he begins in a well-modulated voice. "It existed in the time of the Romans and was just as bad, if not worse, then. The governors of provinces bribed the voters to obtain the office and, when the term was ended, bribed the judge who tried him——"

"Mr. President, I rise to a point of

order. He's speaking of 'governors.' It ought to be 'them.'"

"—Tried *them*. They also got quite a fortune to last them to the end of their lives. After the Second Punic War a law was passed forbidding bribery, but as long as rich men were willing to buy votes and the people to sell them there was little use for such a law. Wilkins in his 'Classical Antiquities' says bribery existed until the end of the Roman Empire."

A tall young fellow comes next. His clear, ringing voice and pleasing address are the result of constant practice in speaking to the class.

"Although the slaves were held in contempt by their masters, yet the masters seemed to hold it an honor to give the slave his name. Say, for instance, if a slave's name was John Smith and he was owned by Mr. Brown, the slave's full name would then be John Smith Brown. If Mr. Brown would sell the slave to Mr. Black, another change in name would occur. The slave would now be called John

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Smith Brown Black. This method afforded a way of finding the character of a slave, as he could be traced back by his names."

"Mr. President!"

Not a moment is lost before the next speaker begins.

"My authority is Gilman.

"When the Romans first built their houses, they built only one room, which was called the 'atrium,' or 'darkened chamber.' This room was called the darkened chamber on account of the smoke on the walls, which came from the fire trying to find its way to a hole in the roof. This hole was used to admit light, and when it rained, the water would be collected in a cistern in the floor. At the entrance of the 'atrium' was a vestibule and in the vestibule a threshold which would make the person who stepped on it unlucky. Adjoining the vestibule was a small room in which lived a porter. When any one wanted to announce their arrival——"

"Mr. President!"

When recognized, the speaker makes a

correction. " ' Any one ' is singular," he says.

Hardly are the words out of his mouth, than the boy in front continues:

"—*His arrival.* If any one wanted to announce *his arrival*, he would make a noise with a knocker on the door. When the visitor went into the chamber, the porter would say either 'cave canem,' which means 'beware of the dog,' or 'salve,' which means welcome.

"The Romans also had a code of signs, which told the happenings of the house. When a chaplet was put outside, an heir had been born; but if the sign was some cypress in pots, it meant death. When laurel was seen on the door, it meant that a marriage was being celebrated, and when torches and lamps were lighted, there was great joy in the household."

"Mr. President, may I speak?"

Acknowledged by the chairman, an eager little boy steps to the front of the room and tells a good story.

"The family is believed to have been the most important factor in the Roman state. The clan grew from the family, the tribe from

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the clan, and the state from the tribe. The father had complete power over his family. They were free to do as they liked, when the father died or freed them. The son, however, was above the power of his father, as long as he held public office. A good example of this is the following:—

“During the Second Punic War, Fabius Cunctatus was sent to serve under his son, who was consul for that year. When the son of Fabius went out to meet Fabius senior, the father rode past eleven lictors. The son sternly ordered him to dismount, which he immediately did, saying, ‘I only wished to see, my son, whether you remembered, as you ought, that you were a Roman consul!’”

No sooner has the last speaker taken his seat, than five students are on their feet. The chairman rapidly designates the order in which they are to take the floor.

“Mr. Charlton,” he announces.

Charlton gives a straight-forward account of Roman funerals. These talks, which are quoted here, were actually written down as they were given. We

looked over them carefully to see if they were the same as given and have used the written accounts that tallied with the spoken.

So Charlton begins:

“The Roman Funeral or Procession was perhaps one of the most sumptuous affairs of its kind the world has ever known. A poor Roman, of course, was subject only to such treatment as was necessary. Upon death, he was either cremated or buried, as the circumstances demanded. Rich Romans only were cremated, as this was the privilege of the rich. When a wealthy Roman died, his body was turned over to the undertakers, who washed and dressed it and laid it out in a very conspicuous position on the couch, the feet usually being toward the door.

“The funeral was held at night, as it was believed, according to one of the writers of that day, that night was the time of rest and as death is eternal rest—in consequence, this was practiced. At the head of the procession were torch carriers and heralds. Then came dancers and even jugglers. They were followed by the corpse, mourners, slaves, and others.

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"On arriving at the burial-place the friends encircled the place of cremation——"

"Would that be a 'burial-place'?" questioned the chairman.

"The body was cremated in two different ways. One way was by digging a ditch about three by two and a half, in which were placed fuel and spices, and then the body. Another method was by building a funeral pile, which was constructed of the best of wood. On this the body was placed, together with other accessories.

"After cremation the remains were gathered up and placed in an urn, which afterwards was placed in a vault, similar to those of the present day. Upon return from the funeral, the relatives and friends partook of a sumptuous meal, then they continued to mourn for a period of from three to six months. At intervals they lit sacred lights for the benefit of the departed souls."

A little chap in a big white collar follows.

"Members of the club, the book that I am on for is 'Zigzag Journeys in Classic Lands,' by Butterworth. It is about a class that is travelling over most of the world. The part I was reading is where they went to Milan. It was at one time the capital of Italy. The most famous building is the cathedral. It has taken centuries to build it. There are seven thousand statues and over a thousand bas-reliefs——"

"Mr. President, isn't that s silent like *bä relief?*" A boy has risen to his feet.

"Yes," says the chairman.

"—Bas-relief," continues the boy. "It has been decorated by statues and pictures by Canova, Michael Angelo, and Raphael."

The next speaker is a young student who has tried hard to develop the historical sense.

"My topic," he begins, "was discussed. May I speak of what I learned this year?"

The chairman gives permission.

"Of all the things I have learned this year, one lesson stands out eminently, and that is the

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realization of the great field of knowledge there is to be learned. When I began to study history, I thought all that was necessary was to get what there was in the text-book and I would know ancient history. But the more I studied, the more I came to realize that the text-book is only a skeleton of ancient history. In a text I got only a number of bare facts, which often seem impossible, due to the lack of sufficient explanation to make them clear or vivid. Therefore, in order to obtain a fair knowledge of ancient, or any other, history, a student must read different accounts of the same subject and build up a full account. You will very often find that historians differ on the same subject. To form an opinion of such, we must read the opinions of many more historians.

“It is the same in other studies. People ignorant of literature will imagine they become literary by reading a few masterpieces. But when they once look into this great field of literature, they find themselves completely lost. They can not say which style of writing is finest, because there are so many they have not read. They can not pass fair comparative judgment on the construction and

ideas of a book, because there are so many books on the same subject that they have not read. As a consequence these difficulties urge them to make themselves acquainted with more authors and their works. And the more they read, the less they find they know."

RESULTS

These few talks are a fair sample of the talks that followed. Every one took part and the work was punctuated with contradictions of one another, with tracing back to authorities, with discussions about parliamentary law, with occasional appeals to the teacher, who usually threw the decision on the shoulders of the chairman and the club at large,—for that is the object of the club, to help the students to teach themselves.

Constantly, the presiding officer was on guard to get the best from the class, by such directions as, "Speak louder," "Look your audience in the eye," "Speak more slowly," "Take a better position, class," even "Raise the window, Ritchie," when he noticed a yawn. He had seen the

teacher do that many times with the explanation that pure air is absolutely necessary for good brain work.

This sample lesson has been taken from the work with a badly-assorted class, which came from all sorts of schools, with all sorts of abominable habits of study. The reader can not fail to notice the improvement in directness, in sticking to the subject, in vitalizing facts; he can not help but see that there is a growing consciousness of the value of good grammar, of convincing address. He will also see that there is a love of the work for the work's sake, that courtesy is developed towards one another, that students acquire self-reliance that enables them to carry on their history reading alone with profit.

In conclusion, let us urge on others the introduction of the club method, if only for occasional use. Make history a living, enjoyable thing and the history period will be looked forward to with eagerness and finished with regret. The club method brings a moral and mental stimulus into the life of every boy and every girl. One of the greatest results of such

a system of self-teaching is strengthening of character. The Hon. Ben B. Lindsay, the "Children's Judge" of Denver, says:

"In order to 'train up a child in the way he should go,' we must work along two definite lines. First, we must equip the child with such moral efficiency that when he is beset by some temptation he will not need any restraint except that restraint which is self-imposed. Second, we must improve economic conditions so as to limit the pressure brought about by temptation."

The former is the work of the school. Any method that develops initiative, self-reliance, self-control, and will power is equipping the child with moral efficiency.

"One of two things seems fairly plain," says Judge Lindsay further: "either we must revise our ideas of what is to be exacted from the public schools, or we must reorganize the schools upon a very different and much broader and more expensive basis. If education is to be made not merely a period of schooling, not even a preparatory course for the duties of life, but *part of life itself*, it is evident to even

a cursory observer that the profession of the teacher is shortly to be regarded quite as seriously as that of the physician or lawyer. There must be many more classes and instructors who are specialists in the subjects with which they deal. *Education must be made so fascinating that compulsory school laws will be anomalies.*"

The club method popularizes history!
Parliamentary procedure is a part of
life in the world.

SUMMARY

Chapter IX presents the club method, in which students *give their own reports and judge their own work* and theories. The new education does not regard the classroom as a place for rigid repressive discipline, inflicted by the teacher, but as a place where the *powers of the student, moral as well as mental, are increased*. The only discipline that will help in later life is *self-imposed discipline*, that is, self-control. This chapter asserts, then, that egoism is justifiable in students. Each student has the right to build up his own personality and should

be aided. *Parliamentary procedure* not only acquaints with parliamentary law, but brings out a *regard for the rights of others, responsibility, the call of duty, work for work's sake and self-inflicted punishment*. The chapter tells how the *students regarded the club*; the *sample minutes show the actual corrections in English and history*; the *visit to the club period gives a practical sample lesson*. *Through imitation poor students learn to improve in their speech*; at the recognition of improvement from their classmates, *they redouble their efforts*. Commendation from classmates means more to the average student than commendation from the teacher. There comes a mastery of the technique of study, the petty things like spelling, reading, writing, etc., that make or mar the work. *Attention is increased by self-government, therefore, memory is keener*. Positive qualities replace the negative; *ease, self-reliance, self-control, courtesy, obedience, originality, and initiative are developed*. The *improvement in the structure of English* is marked. Both *moral and mental value* of the club idea is inestimable.

CHAPTER X

ORGANIZING A GOVERNMENT AS A CLASS EXERCISE

JAMES MCCREA, former President of the Pennsylvania Railroad, at the Forty-Sixth Founder's Day celebration at Lehigh University urged the establishment of a course on national, state, and municipal government, as a new department in American colleges. He said:

"Since this university was founded, the nation has increased from thirty millions to ninety millions of people, governed, however, to all intents and purposes in the same manner and by the same machinery. As a result there has grown a great unrest in the land. As there was in 1865 a shortage of young men being scientifically educated, so is there to-day a shortage of young men being taught the principles and science of practically administering a republican form of government."

At various institutes throughout the country it has been constantly advocated

that more attention should be paid to matters of government in the public schools. Self-government among students, the honor system, and schemes like the George Junior Republic are attempts to regard the boy or the girl as a small citizen with the responsibilities and privileges of such. The Boy Scout movement is a popular organization to teach obedience and preparation. By furnishing a legitimate outlet, it civilizes the gang spirit, which Dr. Luther H. Gulick of the Russell Sage Foundation says is not only natural, but usable in education,—as in playground activities. Some 6500 boys and 300 girls of Baltimore are being developed into good citizens by the Public Athletic League, in which trained experts in child psychology aim to develop children by directing their play along intelligent and moral lines, by making the children good losers as well as good winners.

A street inspector of the Department of Public Works in Philadelphia has thought out a new way to win the coöperation of school children in the movement for clean streets. A button bearing the slogan,

"For Clean Streets, Philadelphia," is awarded as a badge of honor to children who do something to improve the condition of the city streets. This is working for preventive street cleaning. It is taking the children into close sympathy with the vital work of a big city. It was the idea of a woman. The wearers of the buttons, although under age politically, actually become volunteer inspectors and real welfare workers. Such matters of government should be discussed in the schools.

Documents like the Declaration of Independence and The Constitution are vitalized if taken in class as the framework, or germ, of dramatic work. A government in actual line with our own American government can be worked out by teacher and pupils together. Various characters can be assigned: Benjamin Franklin, Washington, John Adams, Madison, Hamilton, Jefferson, and others of that noble band who helped to create a government. Such work necessitates close study of the documents referred to; this close study is made interesting rather

than tedious by the simple suggestion that the parts be acted out.

To encourage thought, a new government can be formed. This was done with such enthusiasm by two history classes, that we take pleasure in describing it in detail.

School is not apart from life: it is synonymous with life. Modern education has taken great strides in recognizing the boy, not as a creature different from man, but as an incipient man, best served if acquainted with the problems and responsibilities that face man.

A GOVERNMENT IN SEVEN DAYS

"In the next seven days," we are speaking to the ancient history class,—“let us organize a government——”

Heads nod eagerly.

“—Here are the premises. We are a band of 2000 people, left by chance on a desert island. We are thoroughly up-to-date in all our needs, and a good fairy will bring the things of civilization to us. We wish to organize a government, but we

also wish to cut loose from any preconceptions of government. Do not get out your American histories to study the Constitution. Do your own thinking.

"Club A and Club B will both organize and we can then see which gets the better results."

"How shall we start?" asks a thoughtful boy eagerly.

"Let us look over the whole field of government for to-morrow and bring to class a list of all the forms of government; put a star to the one you think would best serve our purpose; and outline your reasons in a 'one-minute talk.' In class we can hear all the speeches and then vote for the best championed form, which we shall adopt."

"Gee! that's great!" one boy said to another as they went out of the room.

For the following seven days heated discussion was abundant in the school. Several fathers told us that their boys had dragged out of them all they knew of municipal government; in fact, one father admitted that he was clearly

"floored" by the intelligent questions of his boy.

The warning against using any model,—even the United States Constitution,—was to prevent their copying wholesale. We wished original thinking, as much as possible. We wished, too, to see how our democratic principles were grounded in the youth of the city. It was a surprise to find the altruistic, the practical, and the economic, all coming to the fore.

Coming at the end of the spring term, the scheme offered a valuable test in *oral composition*, especially in extemporaneous speaking. The class managed it entirely themselves; and the teacher kept full notes of the proceedings. It is these notes that we reproduce in the sample lessons, quoting the speeches. We appointed as temporary chairman the quickest, most logical boy in the class. He took a chair in front of the class. We handed him the gavel.

MEETING I

"The tribe will come to order," says the chairman. "Our business to-day is to discuss *forms of government*, on which

a vote will be taken at the end of the period."

"Mr. Chairman, may I have the floor?"

"Mr. Winton."

All of the speakers come to the front of the room and address the class. Winton steps up.

"Brethren and sisters," he begins, "only one form of government will serve our purpose. That is social democracy, a republican form of government that protects more fully the individual. I suggest it because (1) its name means the good of society, (2) we must build a government for *all* the people, (3) we need a strong foundation for a good structure. I also suggest that ladies be exempt from government,—for love of the home and for rearing their families."

The chairman remarks:

"Your last suggestion was out of order. We are discussing kinds of government."

"Mr. Chairman," says a second speaker, "I favor a republican form of government, with power in a head, supported by an assem-

bly. Hold the head responsible, keep the best men in office, and protect from dishonest dealings."

A third is on the floor.

"This is a critical time, tribesmen; we make a government to abide by in the future. Let us get the right kind, and go slowly. I do not believe in the representative form—Mr. Chairman, may we refute?"

"Yes," answers the chairman.

"—It must be acquired gradually. I think the government should be run without representatives, the people as a whole serving in convention. Ignorant people can be trained in the work of government."

The chairman speaks:

"Consider not only now, but the future when we shall be more than one hundred times as big."

Another boy comes front.

"Has pure democracy ever existed?" he asks. "The Greeks called their form democracy, but foreigners and slaves, and for a long

time the common people, had no say. We learned about that with Solon, Draco, and Clisthenes. Even to-day in the United States we do not have pure democracy. People are paying taxes and not entitled to a vote. I mean women. Therefore, I think for the present a republican form, as commonly associated with the United States, is best."

The next speaker sketches briefly all the forms of government and espouses the constitutional monarchy, because he thinks that the barbarous conditions surrounding the island demand "a strong hand in constant control." The boy explains the kinds of monarchy; the kinds of oligarchy, as aristocracy, plutocracy; the variations of tyranny; and autocracy, despotism, and empire. There is a spirited discussion, after he sits down, between two boys about the difference between monarchy and empire.

A commission of five men is recommended by another boy.

After every one in the class has spoken his or her preference, the chairman comes out flatly for social democracy, pleading

that the great brotherhood of man deserves a fair trial. In concluding he appoints two tellers to pass ballot slips (pieces of paper) and directs each member to write his preference down and hand it in. When the vote is counted, it stands:

Monarchy	11
Social Democracy	111111111111
Republican Representative Form..	11111
Oligarchy	1
Aristocracy	11

"Fellow tribesmen," says the chairman, "the form of social democracy has won. This means that all the people rule and they look after the interests of all the people." Then the chairman looks towards the teacher, who rises and assigns the next lesson, which they copy in their assignment books,—*outline or block in the main features of the social democracy.*

After school two boys had an animated debate on the republic of ancient times *versus* the modern republic. The class was beginning to ask *why* instead of swallowing wholesale. There was marked interest.

MEETING II—MAIN DEPARTMENTS

We tabulate some of the suggestions:

(I) Head; cabinet of 5 men, appointed by the head; parliament of 50 to make laws; judges.

(II) Head; cabinet of 10 to make laws; 5 inspectors; judges.

(III) Head and assistant head; cabinet of 5; secretary; treasurer; commission of 100 to make laws; judges.

(IV) President; cabinet of 5; assembly of 50; judges.

(V) Executive board of 10 men elected directly by people; cabinet; supreme court.

(VI) Archon; cabinet; assembly; power to elect a dictator.

(VII) General manager; board of managers; assembly; judges.

In the speeches that followed, it was readily seen that the four-part division of VII appealed to the class. The chairman called for a ballot, which was cast for the business plan of "General Manager." He then asked for a discussion of depart-

ments, which were to be looked after by the board of managers.

The chairman resolves the meeting into a committee of the whole.

"Mr. Chairman," says a young business man, "we have to coin our own money. That means a treasury."

"Yes," says the chairman, as he writes it on the board, "the treasury!"

"We must regulate commerce and labor," speaks up another. "Why not combine the post office with it? It is a form of labor and implies interchange, like commerce."

The chairman calls for the opinion of the class after each suggestion. They agree to the above.

Winton is upon his feet.

"A tribe on another island may make war," he suggests; "we must have our army and navy, Mr. Chairman."

"What else?" is urged.

"I suggest," says a quiet lad, "that we regard health as a department, both of the individual health and health of the community in a moral as well as a physical way. Public safety is health in 'The

Body Politic', as they say. Pure food and all that would come under it, too."

"Let us have a theatre owned by the government and get good shows," suggests another.

"And why not have the government regulate moving pictures and education in the same department?" says a girl. "Education and amusements ought to go together. Education ought to be more amusing and amusements more educational,"—which was not half bad!

The result of the second day's work was as follows:

General manager—elected directly by the people.

Board of assistant managers—elected directly by people, one to be elected a chief assistant to replace general manager, if necessary.

Commerce, labor, and post office.

Treasury.

Resources: forests, agriculture, mines, etc.

Army and navy.

Health and public safety.

Education and amusements.

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Assembly—elected directly by the people,
according to population.

Judges 3 or 5—elected by direct vote of the
people.

MEETING III—QUALIFICATIONS

Each student has outlined his personal views. There are heated discussions on length of term, age of the incumbent, and whether native-born or naturalized. "Ten years" is objected to as "too long" and "an unfair monopoly"; "two years" is objected to as "not enough time to work out policies." Finally they attach to the length of term re-election and recall. The term of the board of managers is made longer than the general manager's to allow policies to run over from one administration to the next and to prevent their being killed by a new party, coming into power.

"Mr. Chairman," comes a pointed query, "shall we let the women vote? I move that the girls have full rights of citizenship."

"Second it," cries out a girl.

"All in favor of extending to the girls the rights of citizenship say 'aye!'"

"Aye!" from the majority.

"No?"

"No!" from one lonely boy.

"The ayes have it!" says the chairman.

"Woman's suffrage for us!"

"Mr. Chairman," says a young man, "we must have a name. I move we call this 'The Social Test!'"

Says the chair: "That's a good suggestion. Any others?"

In a few minutes we have "Lonely Isle," "Florescia," "Good Hope," "Isle of Men," and "Nova Terra" (Latin for *new land*).

"Nova Terra" wins. The boy who suggested the name rises and speaks of the people as "Nova Terrans."

All of this is done with absolute courtesy, regard for the opinions of others, and desire to do their own thinking. We do not claim anything wonderfully brilliant in the kind of government evolved, but it was remarkably noticeable in the classroom that boys who were lazy thinkers were waking up, timid speakers

were losing self-consciousness, and ill-bred pupils were acquiring self-control.

MEETING IV—THE CONSTITUTION

There was a delightfully original wording to most of the preambles; only one had a glimmer of our own "We, the people."

We quote one of the most direct:

"We, the inhabitants of the island of Nova Terra, do indorse with our signatures the following form of government on this, the ninth, day of June, nineteen hundred and eleven."

We shall quote the articles from a number of papers, to show the brief statements.

Article I.—This country shall be known as Nova Terra and the people as Nova Terrans.

Article II.—All people, men and women, shall have the power to vote, providing they are twenty-one years of age.

Article III.—We adopt the initiative, referendum, and recall.

Article IV.—Power shall lodge in a general manager; a board of managers; an assembly; and 3 or 5 judges.

Article V.—The general manager must be 35 years old, be native-born, have a good education, and serve four years.

Article VI.—The board of managers shall consist of the following departments. commerce, labor, and post office; treasury; army and navy; health and public safety; resources; education and amusements.

The assistant manager must be 35 years old, naturalized, a specialist in his work, and serve six years.

Article VII.—The judges must be at least 40 years of age, naturalized, have studied law, and serve five years.

Article VIII.—The representatives in the assembly shall be 30 years old, be educated to a degree, be naturalized, and serve six years,— $\frac{1}{3}$ going out every 2 years. Every 100 people shall have a representative.

Article IX.—All officers shall be elected directly by the people.

Young Milton concluded his preamble with the words, "We have started out with rather a simple government, which

will grow more complicated as our dominions increase!"

Club B has organized along somewhat similar lines, with a head instead of a general manager. They call themselves "Freelanders" of the island "Free Land." Several students have moved from one class to the other and thus have called for a motion to naturalize them. Another boy has come in uninvited and been put out as a spy. On another occasion when speeches are in order, young women from the Commercial Department visit the meeting to see if they can take down shorthand notes. They are accorded the freedom of the island and escorted to front seats,—all without a word from the teacher.

MEETING V—ELECTION OF OFFICERS

Nominations are next in order. These are balloted for and run through very expeditiously, much to the credit of the temporary chairman. The results in Club A are as follows:

General manager.—Matthew (who has since carved out a gavel as a remembrance of "Nova Terra").

Board of managers.—Isabel, Clarence, Percy, Walter, Joseph, George.

Judges.—Cecil, Bertha, Samuel.

Representatives.—The rest of the class.

The room is then divided into three sections: on the extreme right in vertical line sit the judges; in the middle, the six assistant managers; on the left, the representatives.

MEETING VI—INAUGURAL ADDRESSES

The Nova Terran general manager has been introduced by the temporary chairman in a good speech. He rises to respond.

"I thank you, Nova Terrans," he says manfully, "for the honor of electing me general manager. I need your help. It is with me as with the man who walks with a staff: I need your support. We must act in harmony. Our government is novel: the great capitalist

is the state; we mean to practice a practical socialism. My policy for myself is 'Toe the mark!'; for others it is 'Equal chances for all!'"

"Mr. General Manager," speaks one of the boys, "I move that we give a rising vote to the temporary chairman, who has carried us through the difficult period of organization."

"Second it!" flashes another.

"All in favor of a rising vote to the temporary chairman may rise."

The entire class has quietly risen.

"It is unanimous," says the presiding officer.

The temporary chairman acknowledges the vote of appreciation and tells how much he enjoyed presiding, because he "learned what a hard thing it was to manage and to get all the business done in a specified time."

Then follow speeches from the manager of commerce, labor, and the post-office and from the manager of resources. These have all been worked up in outline for

“one-minute talks.” The latter says in part:

“Fellow countrymen, my election was a great surprise, as I am only a naturalized foreigner. It shows the greatness of your hearts to take me into your brotherhood. I purpose guarding the resources,—coal, forests, gas, oil, metals of all kinds, water. Farmers are to be fairly treated, not like the plebeian in ancient Rome. As I studied farming in my youth and later took up engineering, I feel that I can serve your interests.”

The manager of education and amusements says spiritedly:

“We will have free schools from the kindergarten to the university, with free books. Every boy and every girl shall have to go to school up to a certain age. We will also use moving-picture shows for teaching purposes; we shall have a natural park for recreation, with a lake for swimming and skating, and band concerts in the summer. We will also establish a government theatre with cheap prices and good plays.”

Says the manager of health and public safety:

"Fellow Nova Terrans, I shall try to pay you back in services. (1) The island is subject to cold winds, so I will order *all* houses made to defy the winds; (2) I will build a public hospital; (3) I will place an officer at our port to examine newcomers and keep out objectionable ones; (4) I will establish in our city a corps to guard life and property; and (5) I will do, as Dr. Wiley has done for the United States: establish an inspection of pure food."

The manager of the army and the navy purposes to make military training compulsory in the schools, and in that way raise a standing army, but he concludes with an appeal for peace.

"No country can be without money," says the manager of the treasury; "I purpose to start a mint and make some money. I hope to be honest, and will not allow graft; therefore, I thank you for your faith in my honesty."

Then the judges promise to uphold law, to protect all people, and to be impartial. The chief of the assembly pledges himself:

“To keep order and to have all dealings above-board and advantageous to the whole country.”

The other club elected as head a young woman of rare mental ability. It is significant because girls were in the minority. Her address we quote:

“Fellow citizens, I feel keenly the honor, also the responsibility, of my position. As women, we have not been represented in politics. We are, therefore, all the more anxious to show you that there need be no regrets.

“I stand for open, above-board dealing and clean politics.

“I urge you to remember that in reality this country is not ruled by the Head, but by each of you. Therefore, clean politics and right conditions depend on you.

“I stand for order, which is preferable to confusion and anarchy.

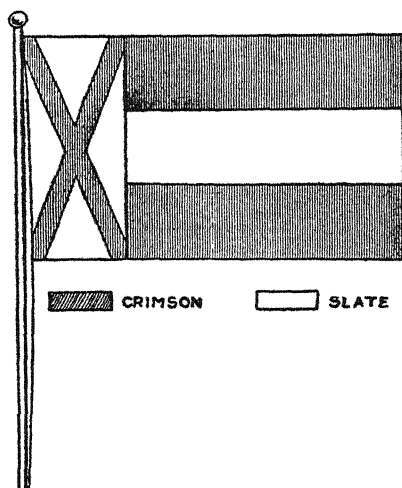
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"I also stand for peace and for prosperity in the homes, among the families, as well as in the entire nation.

"Let us live the Golden Rule and labor for the real Brotherhood of Man."

MEETING VII—THE FLAG

At the last meeting both clubs voted for colors, the Nova Terrans choosing red and white; the Freelanders, crimson and

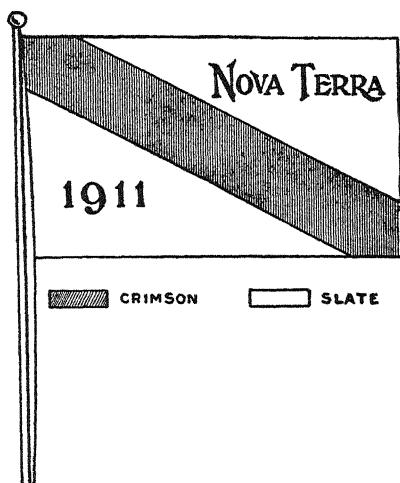


FLAG DESIGN

JOS. LUDIN

slate. Designs of flags were submitted by all the students. The most striking

were ten horizontal bars of red and white; a red cross on a white ground with "*In hoc signo vinces*"; a red star of hope on a white ground. They narrowed down



FLAG DESIGN

JACK LOVE

finally to the two designs given here. An interruption on the last day prevented the deciding vote.

RESULTS

"Disregard of law is fast becoming an American characteristic," reported the committee on a system for teaching morals

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in the public school, when the National Educational Association met in San Francisco during July, 1911. It urged that the tendencies of modern life be met by teaching the elemental virtues in school. Tidiness, self-sacrifice, obedience, patriotism, courage, and determination must be developed in pupils. The relations of the individual boy and girl to society, to work, and to government must be taught; also a study of the family as the basis of society.

How greatly the ideal of education has changed in the last fifty years! Then it was, "Pour in!" Now it is not so much, "Draw out knowledge," as "Develop the faculties," so that the student can teach himself. Now it is: Build character as well as mind, body as well as character.

The school boy is an apprentice. He meets the duties and problems of school in the same spirit in which he will meet the trials and responsibilities in later life. As he will vote then, perhaps hold office, so should he vote now and hold office.

There are three things a boy has to do when he leaves school: First, he lives in a

community under a government, bounded by law, which he has not made but nevertheless has to obey. He mingles with friends and business acquaintances, among whom the qualities of self-reliance, independence of thought, courage, courtesy, and obedience make him respected; or the opposite qualities bring dislike and failure. In the third place, he owes a duty to himself to bring out the best in himself, to "make good!"

How can we develop the boy, then, so that he will bring satisfaction to himself, to his friends, and to the community?

He must train himself to do his own thinking and to draw his own conclusions; he must learn to express himself easily in clear, effective English; he must store up knowledge, which will afford enjoyment to himself and to others as well as profit; he must understand the need of law and the general working of institutions, and be ready to take an intelligent part in government.

Organization of a government by a class in class has proved itself a splendid exercise in preparing students, particu-

larly boys, for life, for (1) it appeals to the "gang" spirit in the boy; (2) it teaches him respect for his fellows; (3) it helps him to do his own thinking, preventing blind allegiance to party; (4) it instills courtesy; (5) it demands obedience in discipline; (6) it develops character,—initiative, self-control, courage, determination, leadership; (7) it arouses ambition to win for the sake of a cause; (8) it gives him practice in extemporaneous speech; (9) it familiarizes him with parliamentary procedure; (10) it teaches him that governmental institutions are evolved to meet the conditions and the demands of the times and should so serve; (11) it makes him appreciate the multifarious interests of government; and (12) it gives him a patriotic pride in the Constitution.

All these results were brought to the fore by the boys and girls themselves. The combination of oral composition with history vitalized the work in history, gave the boys and girls better control of their powers, and trained them in effective speech. The pupils left the work in organizing a government with a hearty

respect for law, with an admiration for law-makers, and with an intelligent appreciation of the responsibilities of citizenship.

SUMMARY

Chapter X gives practical details about *a class organization of government* that serves as an excellent *test in extemporaneous speaking* as well as a *test of originality of ideas*. It shows how students themselves can develop all the qualities *needed to win in the world*. *Respect for others, quickness of wit, practicality, shrewdness of judgment, responsibility towards environment, and individual conscience* are all developed. *Regard for law* is demonstrated, but the mind of the student at the same time is *critical of law*, not gullible enough to swallow all law whole. *Man's part in making law* is brought out. The plan is right in line with the movement to *teach good citizenship* in the schools. There is such a *heartly enjoyment* in the whole scheme that *the weakest is led unconsciously to assert himself and to grow stronger in ideas and*

expression before an audience. The chapter shows that deliberate effort to train students to think and to speak before the class in "one-minute talks," as described, can bring results that are surprising. It proves that the daily holding up of an ideal of the fine speaker will lead students to *improve in personal composure, delivery, style, and quality of ideas.*

Practical training in oral composition would give the boy or the girl ability to use every-day English in a pleasing and effective way. The high school should insure to its graduate the use of correct, clear speech, straight to the point. It will not be able to do this until more well-planned attention is given to oral composition. until the pupils' speech receives as much regard as the pupils' writing. Ability to speak and to write one's own language correctly is the keystone of culture. It behooves us to ask, then, Are the schools laying the proper groundwork for culture?

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